The Complete Marches of John Philip Sousa

Vol. 3 No. 46

THE TRITON MARCH

(1892)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Triton" (1892)

The musical revisions and the abundance of titles given to this composition have resulted in music confusion. In spite of all efforts to make it popular, it was a multiple flop.

Included in *Evening Pastime*, the 1879 collection of solos arranged by Sousa for violin and piano, was a short march by J. Molloy called "The Triton." This was published by J. F. Shaw of Philadelphia.

The composition grew from a simple arrangement to a march in 1892 when a second Philadelphia publisher, J. W. Pepper, entered the scene. Sousa added two more melodies to his original arrangement, and the new version was published for band as "The Triton Medley March." Whether or not these two additional melodies are Sousa's is not known.

Pepper published an edition for piano as "Triton March" in 1896 and then confused the public by publishing the same composition under a different title, "Souvenir." "Souvenir" was distributed free at a music exposition; hence its new title.

The confusion was compounded in 1900 when still another version was published as "Paris Exposition." It was in the first issue of Pepper's new periodical, the *Piano Music Magazine*. This version had been altered by an arranger who changed the last two sections from 6/8 to 2/4 rhythm and omitted a da capo repeat.

By this time, Sousa was publishing with a third Philadelphia firm, John Church, who apparently avoided the march. The persistent Pepper was not yet finished, however, for he republished the march for piano as "The Triton Two-Step" in 1906. After this failed, he capitulated.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 90. Used by permission.

Editorial Notes

Throughout Sousa's career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of "The Complete Marches of John Philip Sousa" were staples in Sousa's regular concert repertoire and were included in the "Encore Books" used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa's special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

"The Complete Marches of John Philip Sousa" appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all remaining markings and the original scoring are preserved. Where instruments are added to the original orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa's musicians or changes modeled on the customary practices of "The March King."

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa's marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and "The March King's" brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] *in the score. In many instances these indications appear side-by-side with the original markings. An open diamond marked*

with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-4): The cymbals may either choke or let ring the opening note of this intro, and percussion re-enters with an added accent in m. 3 before all voices relax the dynamic a bit to forte.

First Strain (m. 5-20): The accents on downbeats every four bars are important, but should not be overdone. After an eight measure interlude from m. 21-28 at a softer dynamic, there is a reprise of the first strain material beginning in m. 28 and a codetta from m. 41-44 that should be played at a strong fortissimo dynamic.

Trio (m. 45-62): The first part of this two-strain trio is melodically led by the cornets, alto clarinet, bassoon, tenor saxophone, and euphonium. Clarinets join the flutes and oboe with the decorative material. Cornets may tacet first time through m. 45-52 and then join in for the second time to provide some variety. All other instruments should play both times as written. Some dynamic contrast is added to the second part of the trio from m. 55-62; the first time may be played mezzo-forte without cymbals and the second time fortissimo with added percussion accents.

Da Capo (m. 1-44): This march returns to the beginning and is played through to the marked Fine at m. 44 with the same inflections as the first time.

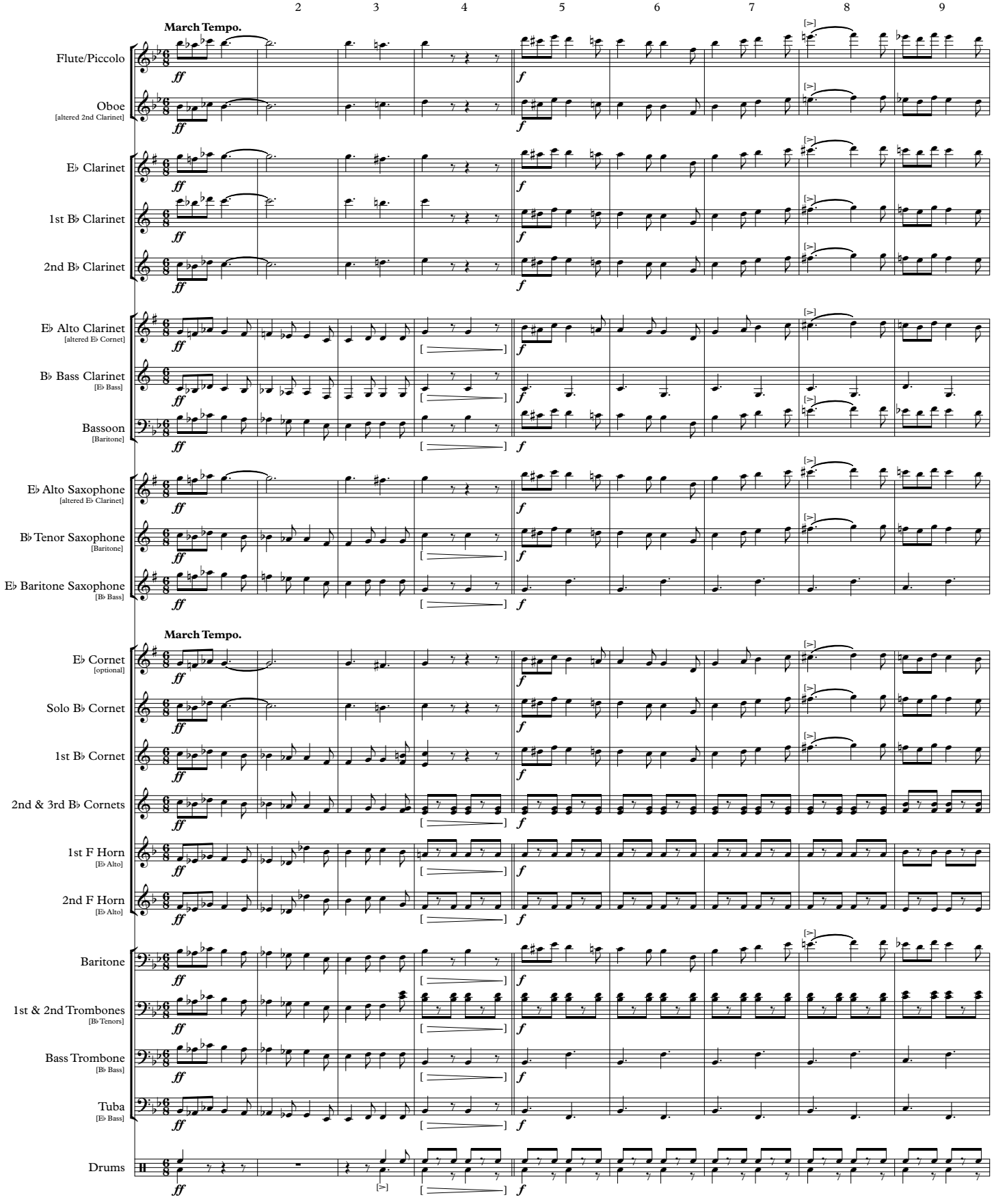
Full Score

Medley March

THE TRITON

(1892)

JOHN PHILIP SOUSA



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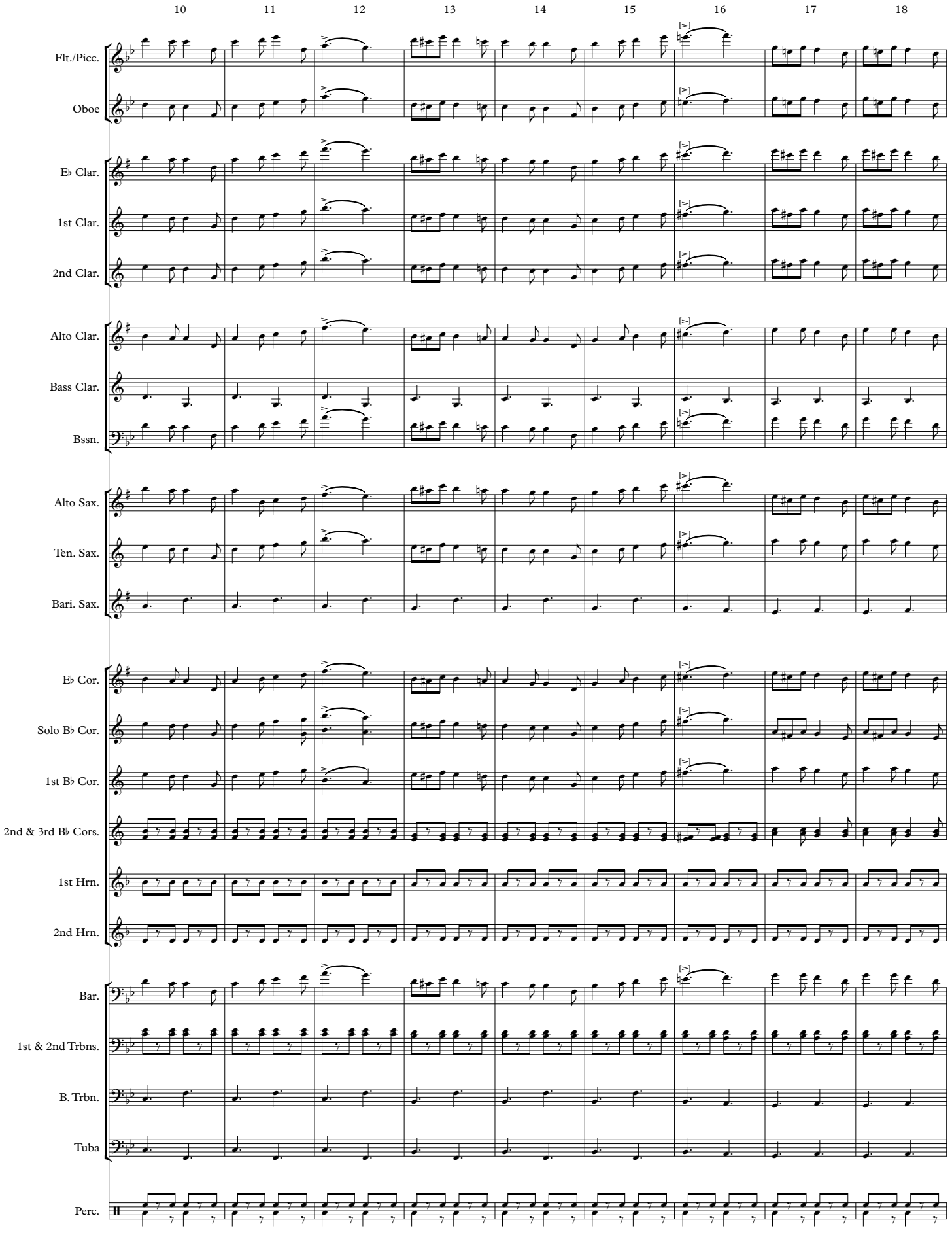
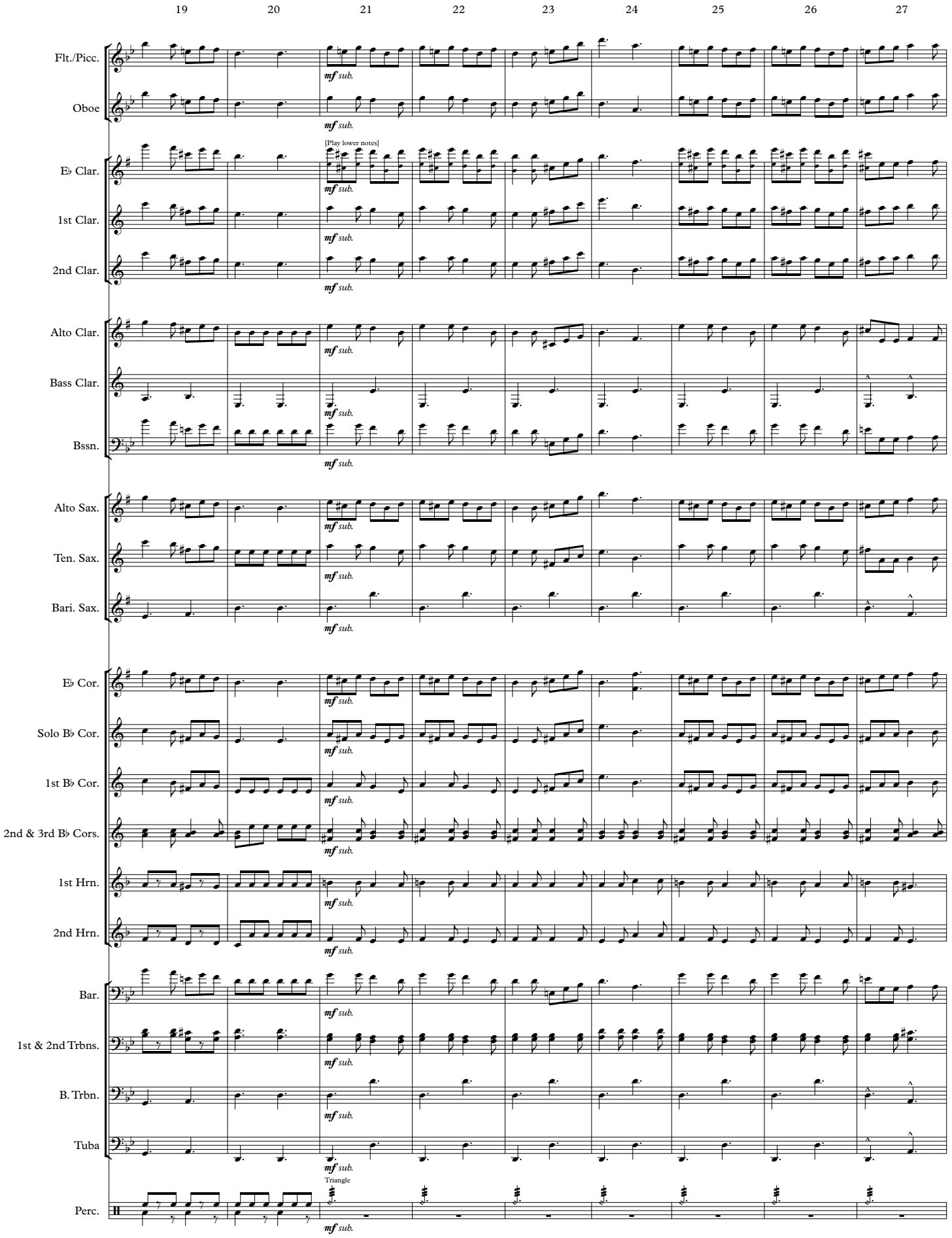
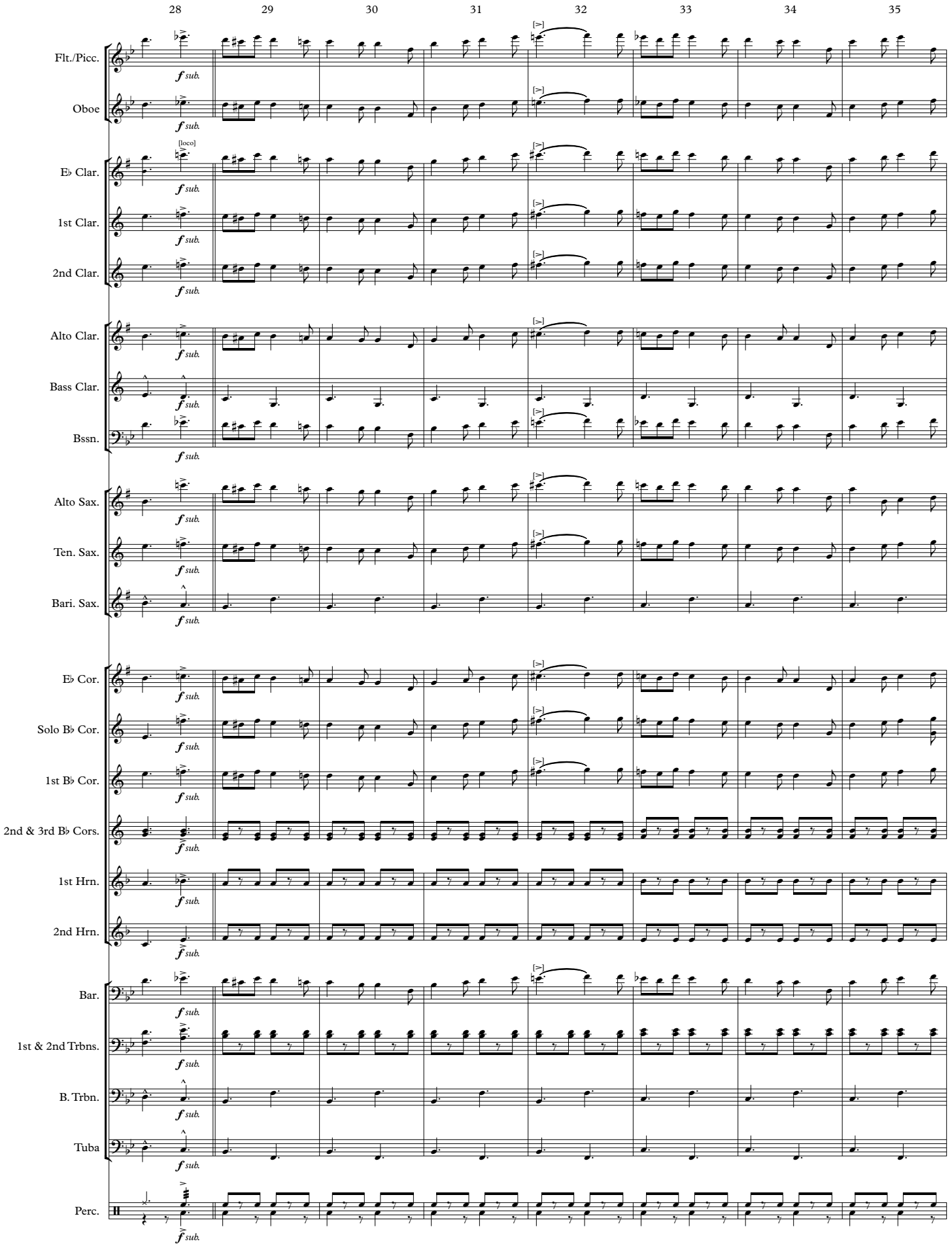
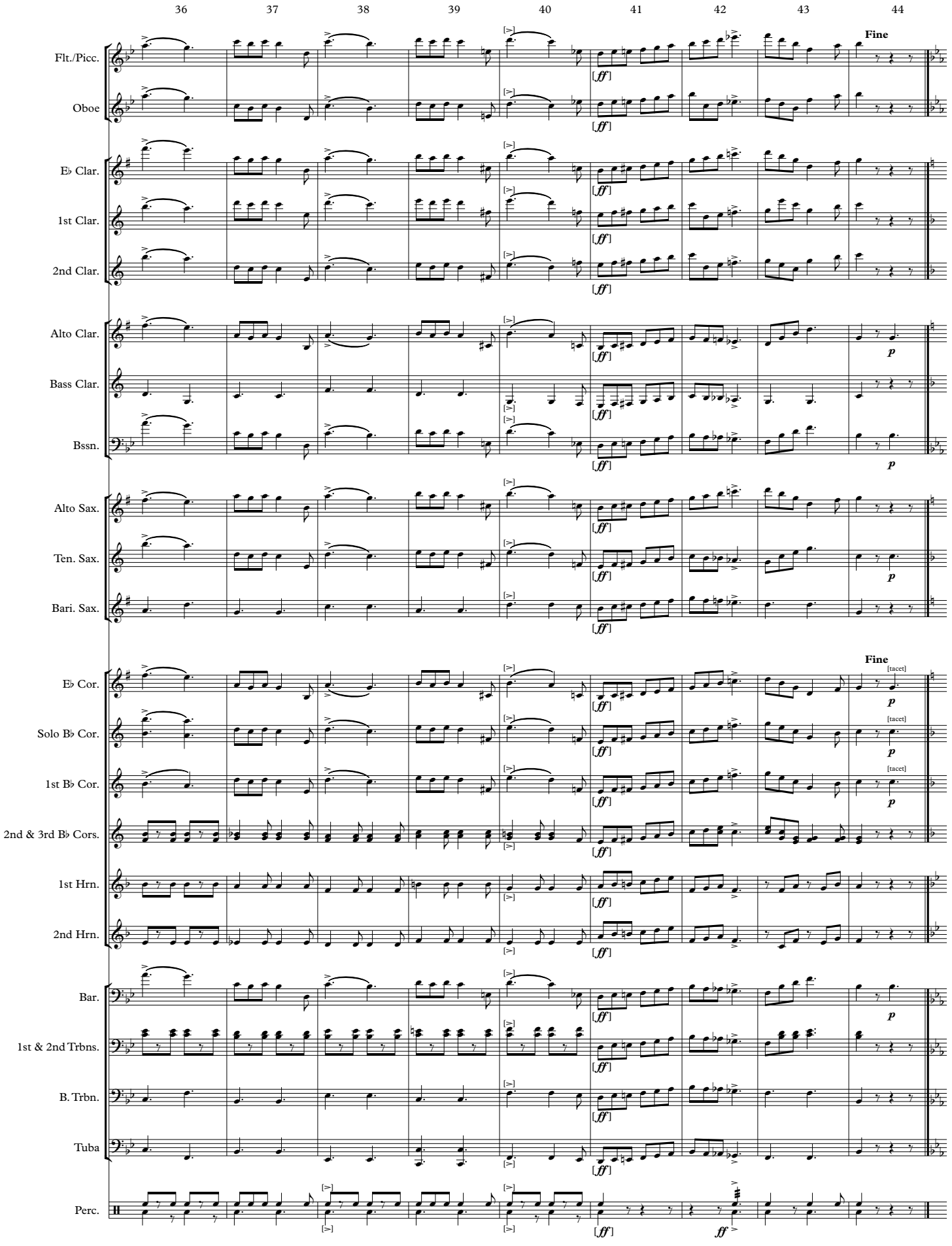
THE TRITON
Full Score

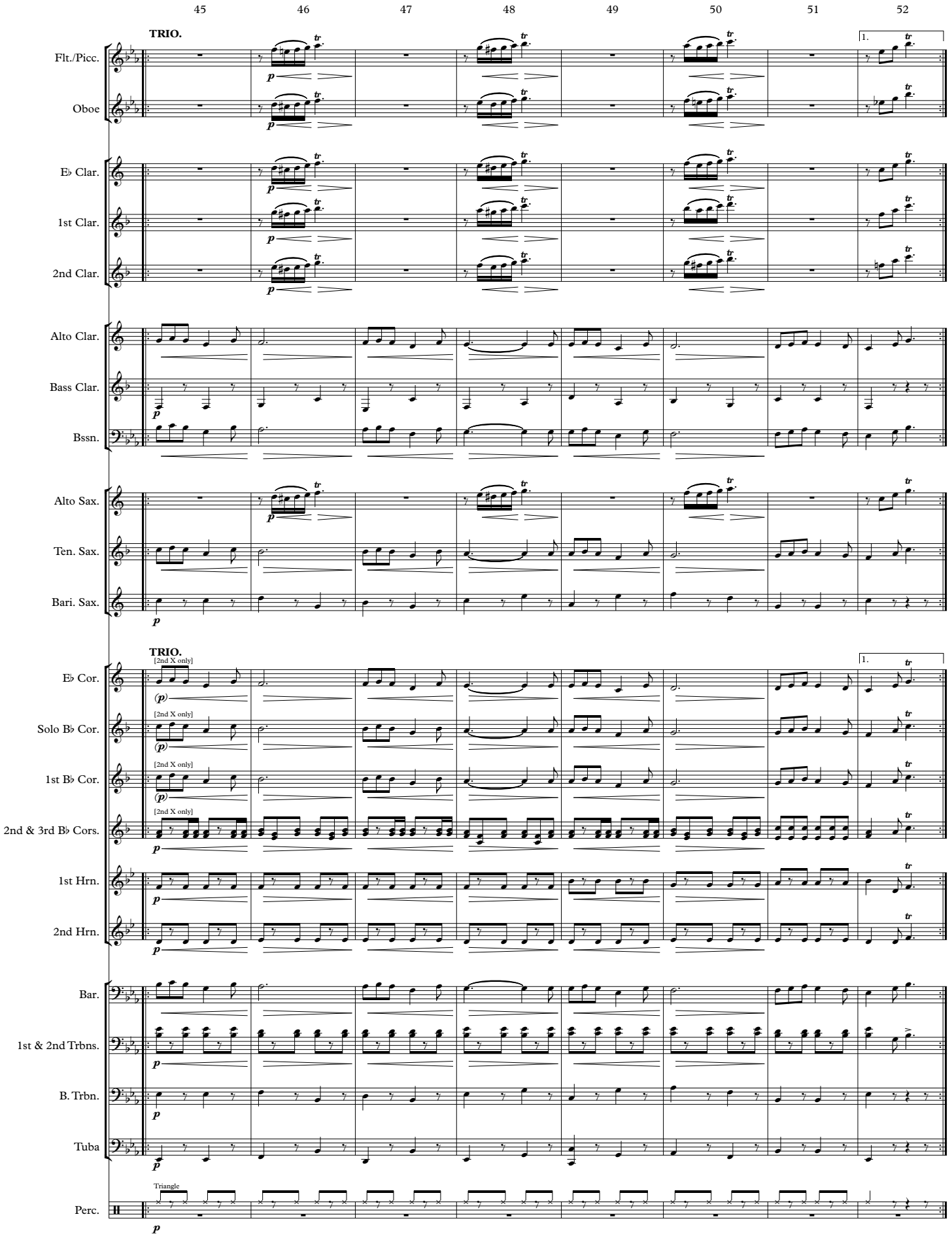


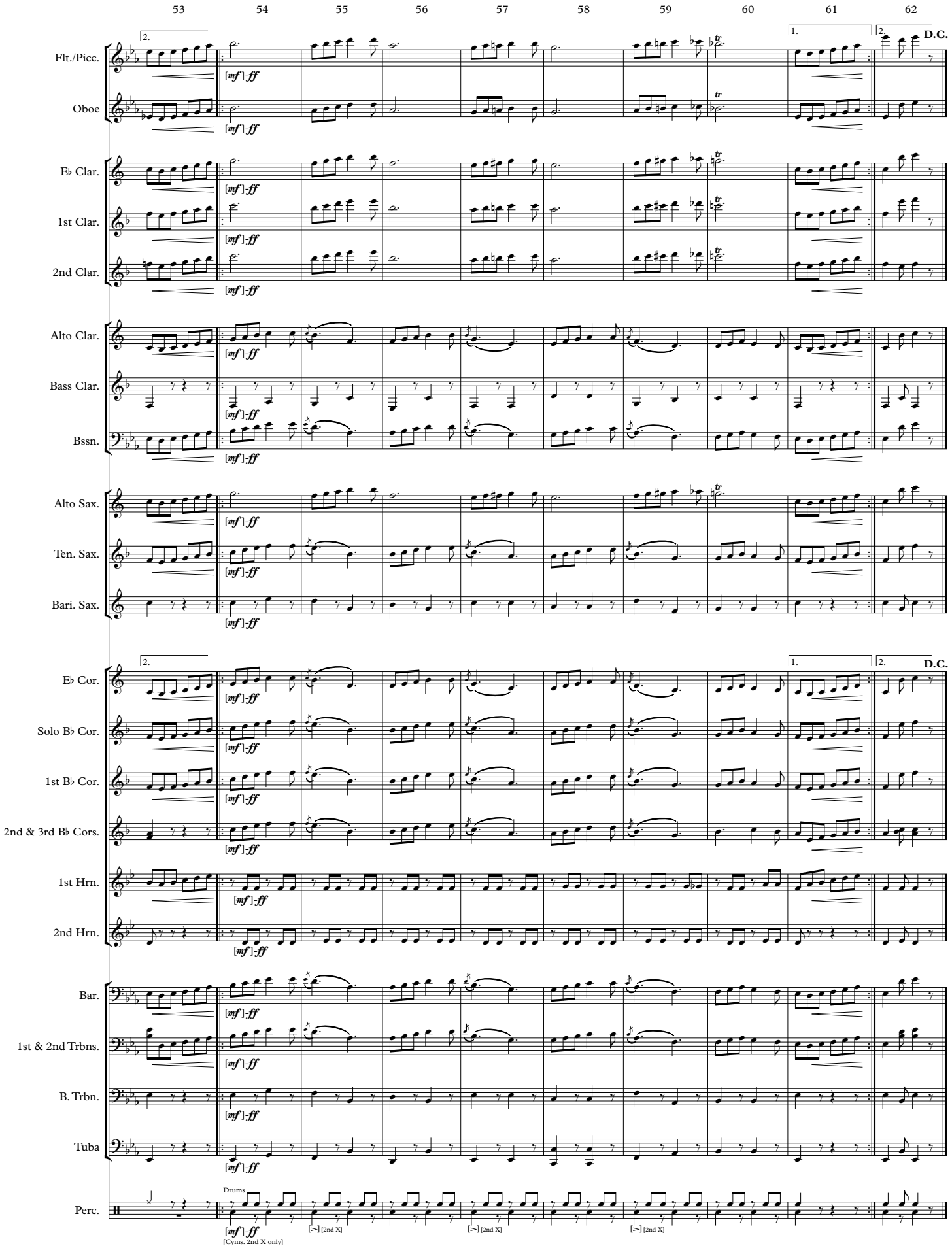

19
20
21
22
23
24
25
26
27
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st Hrn.
2nd Hrn.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
mf sub.
[Play lower notes]
Triangle

THE TRITON
Full Score




36
37
38
39
40
41
42
43
44
Fine
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st Hrn.
2nd Hrn.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[ff]
p
[tacet]


45
46
47
48
49
50
51
52
TRIO.
1.
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
TRIO.
1.
[2nd X only]
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st Hrn.
2nd Hrn.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Triangle
Perc.


53
54
55
56
57
58
59
60
61
62
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st Hrn.
2nd Hrn.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
D.C.
[mf]:ff
Drums
[Cyms. 2nd X only]
[2nd X]

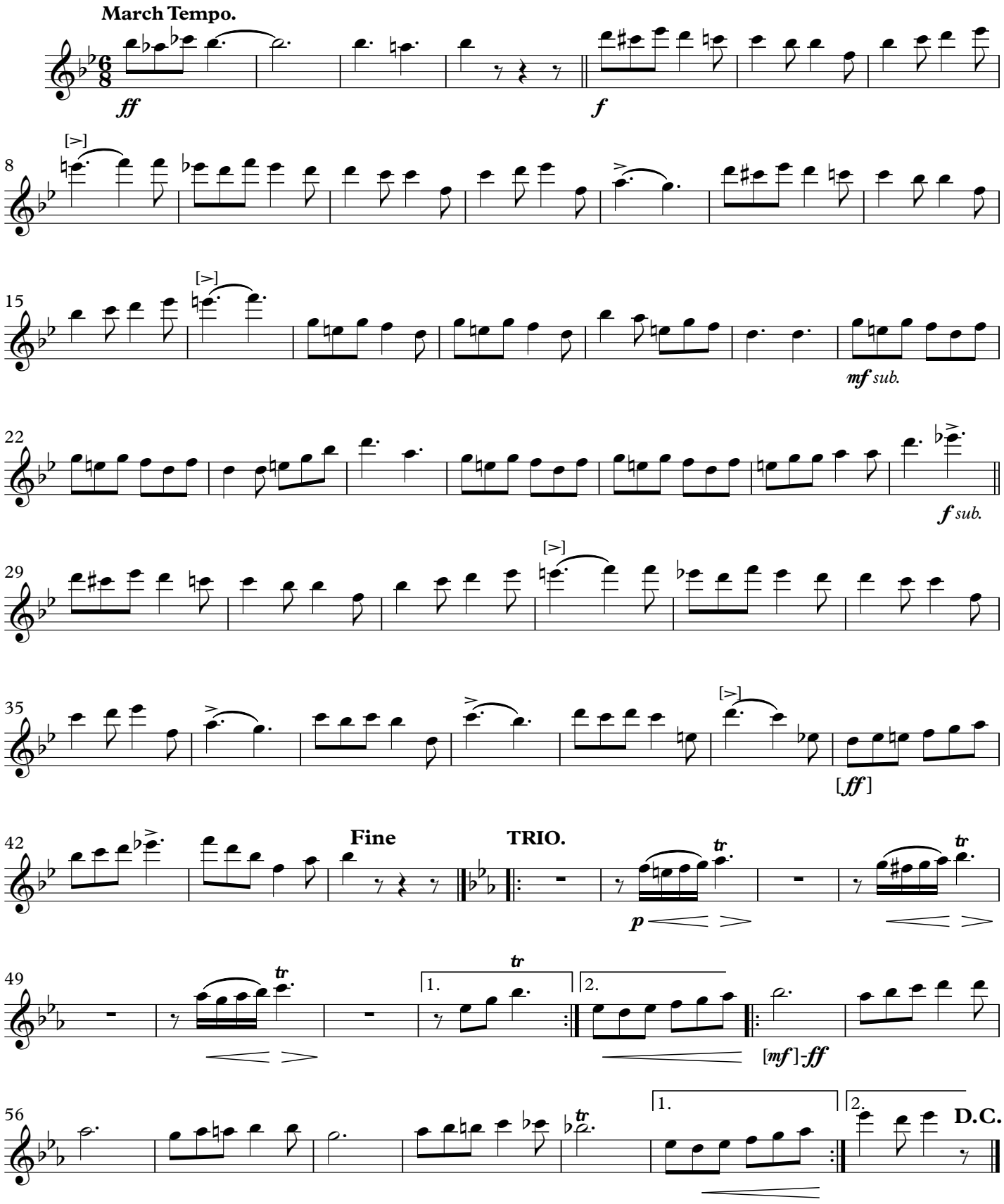
Medley March

THE TRITON

Flute/Piccolo

JOHN PHILIP SOUSA

(1892)



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Medley March

THE TRITON

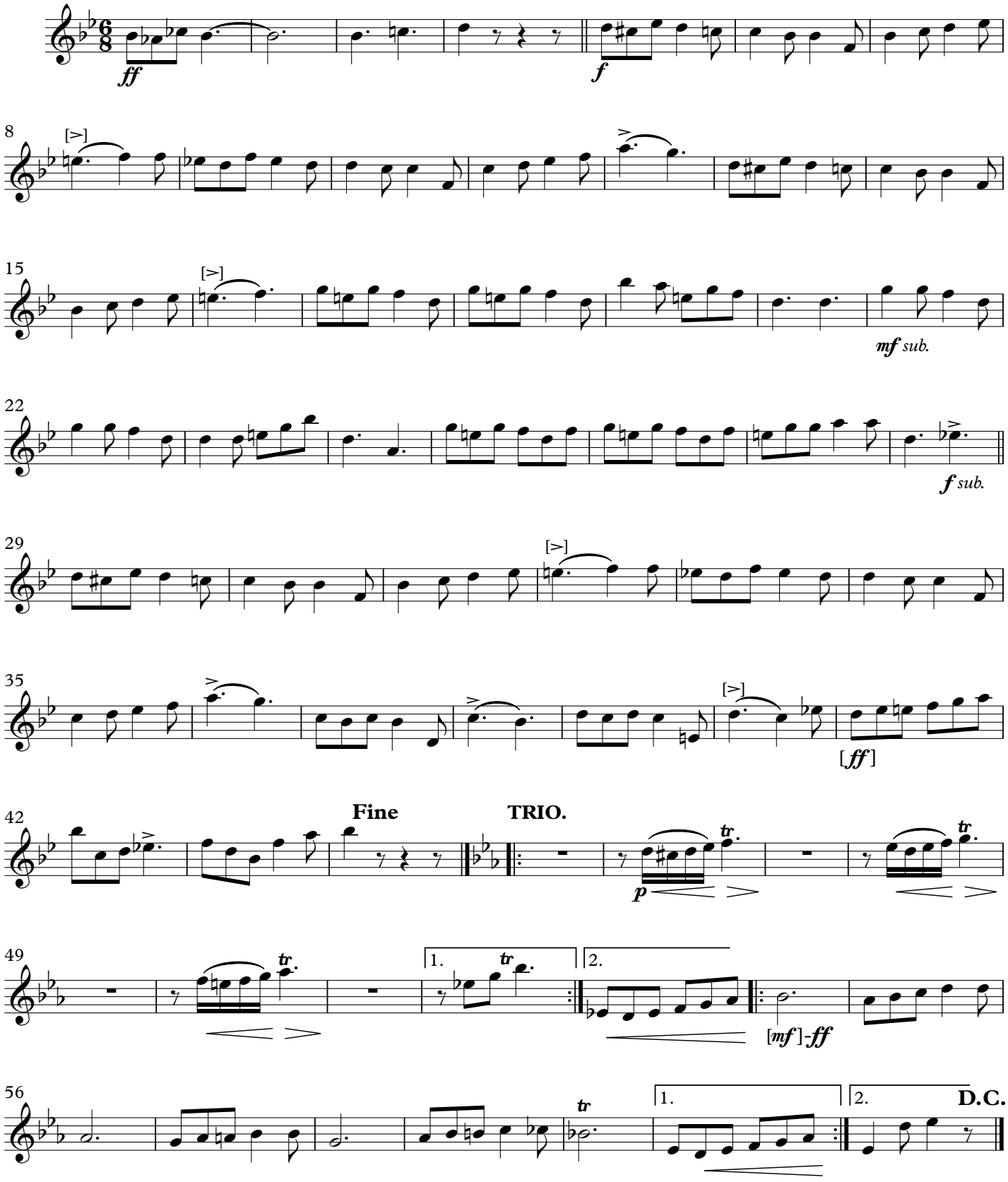
(1892)

JOHN PHILIP SOUSA

Oboe

[altered 2nd Clarinet]

March Tempo.



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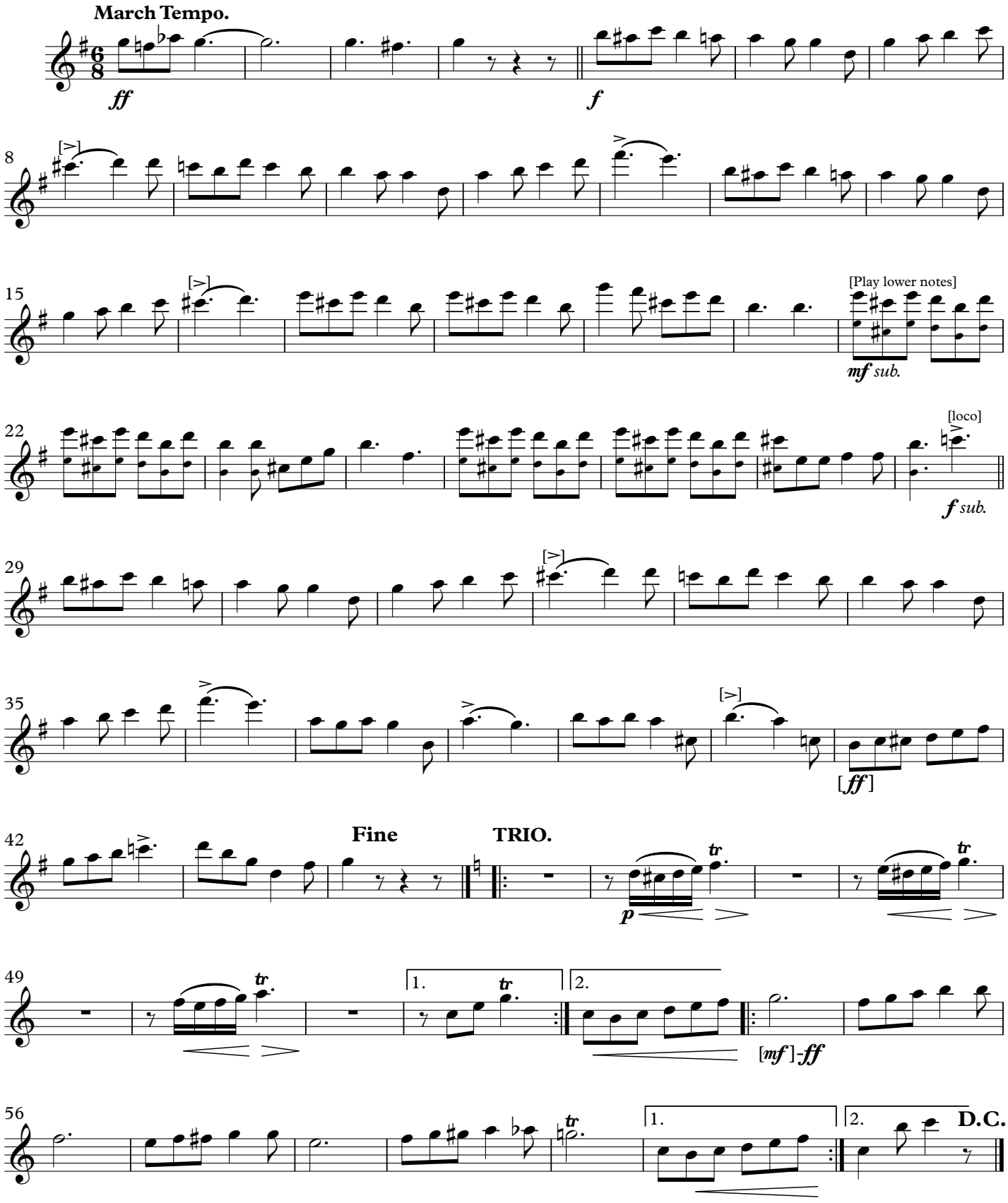
Medley March

THE TRITON

(1892)

E♭ Clarinet

JOHN PHILIP SOUSA



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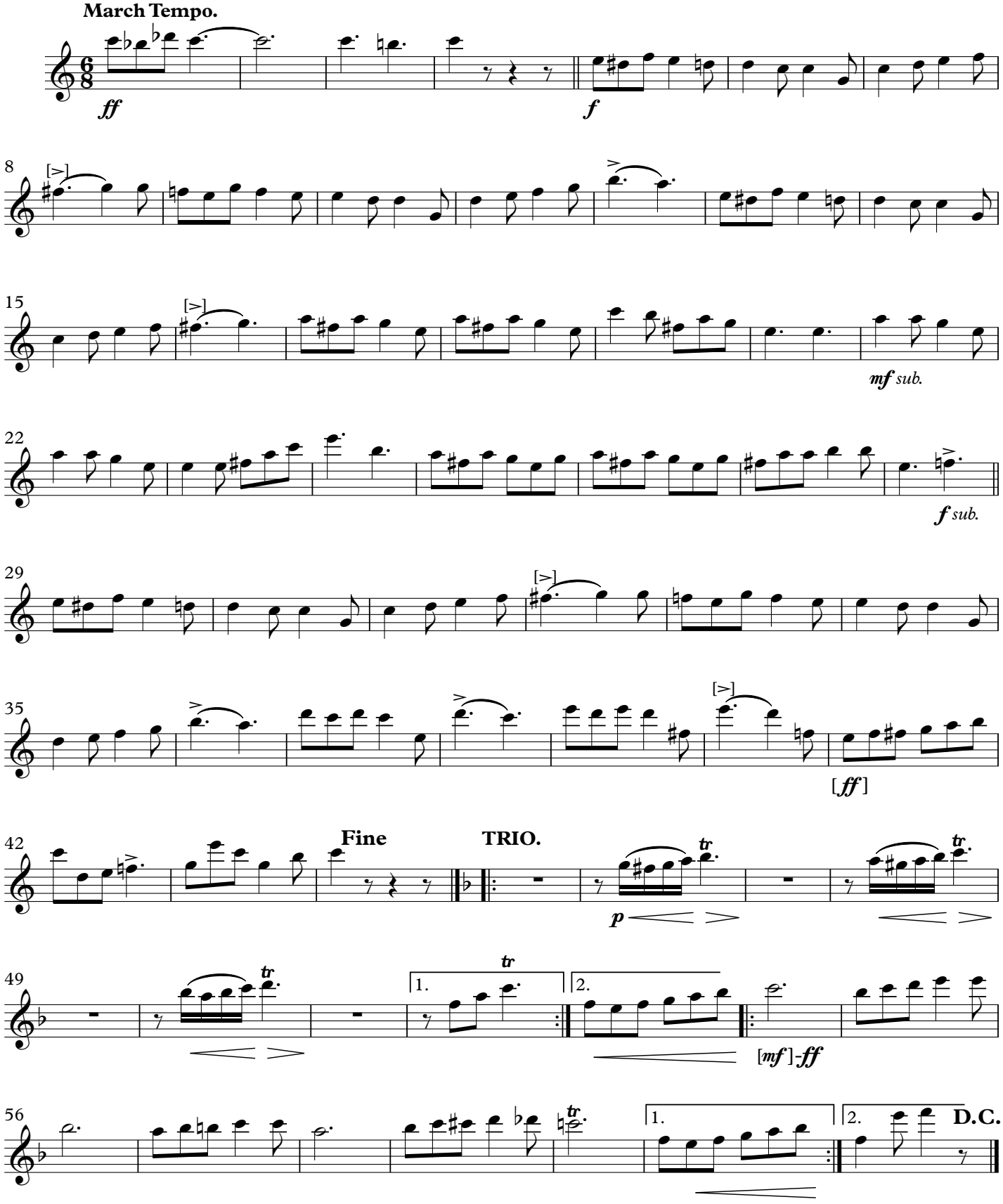
Medley March

THE TRITON

1st B♭ Clarinet

(1892)

JOHN PHILIP SOUSA



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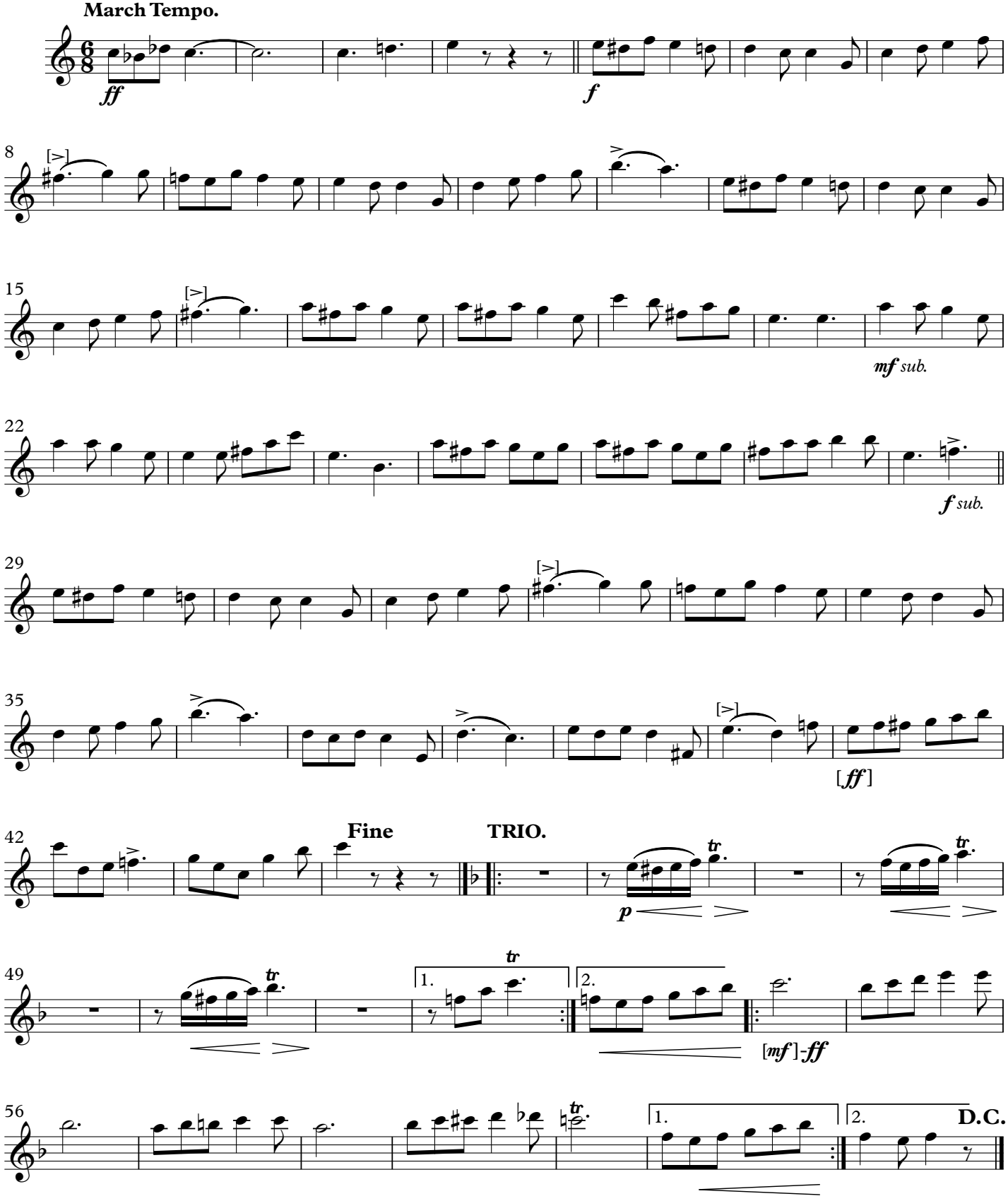
Medley March

THE TRITON

2nd B♭ Clarinet

(1892)

JOHN PHILIP SOUSA



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Medley March

THE TRITON

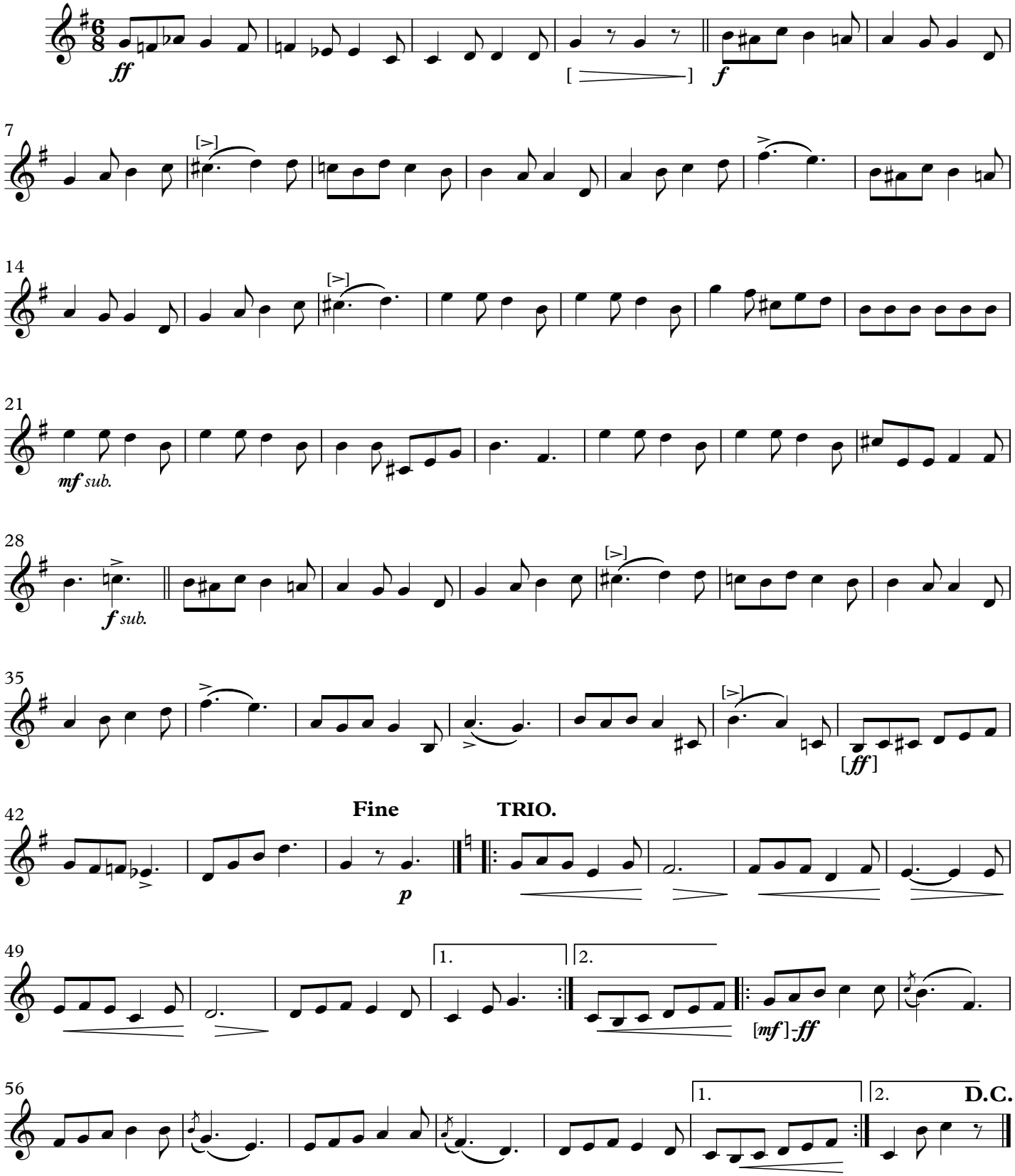
(1892)

JOHN PHILIP SOUSA

E♭ Alto Clarinet

[altered E♭ Cornet]

March Tempo.



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Medley March

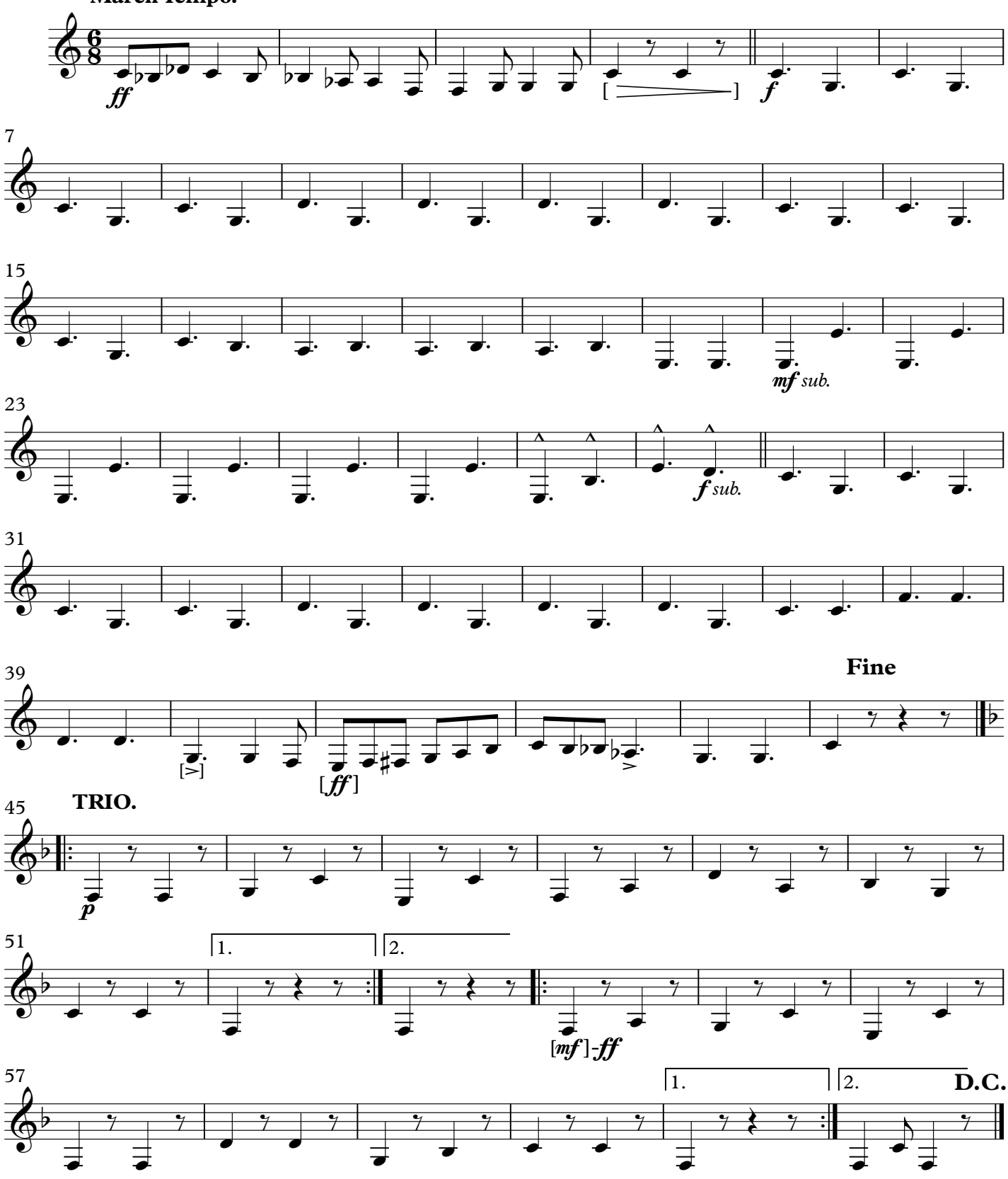
THE TRITON

B♭ Bass Clarinet
[E♭ Bass]

(1892)

JOHN PHILIP SOUSA

March Tempo.



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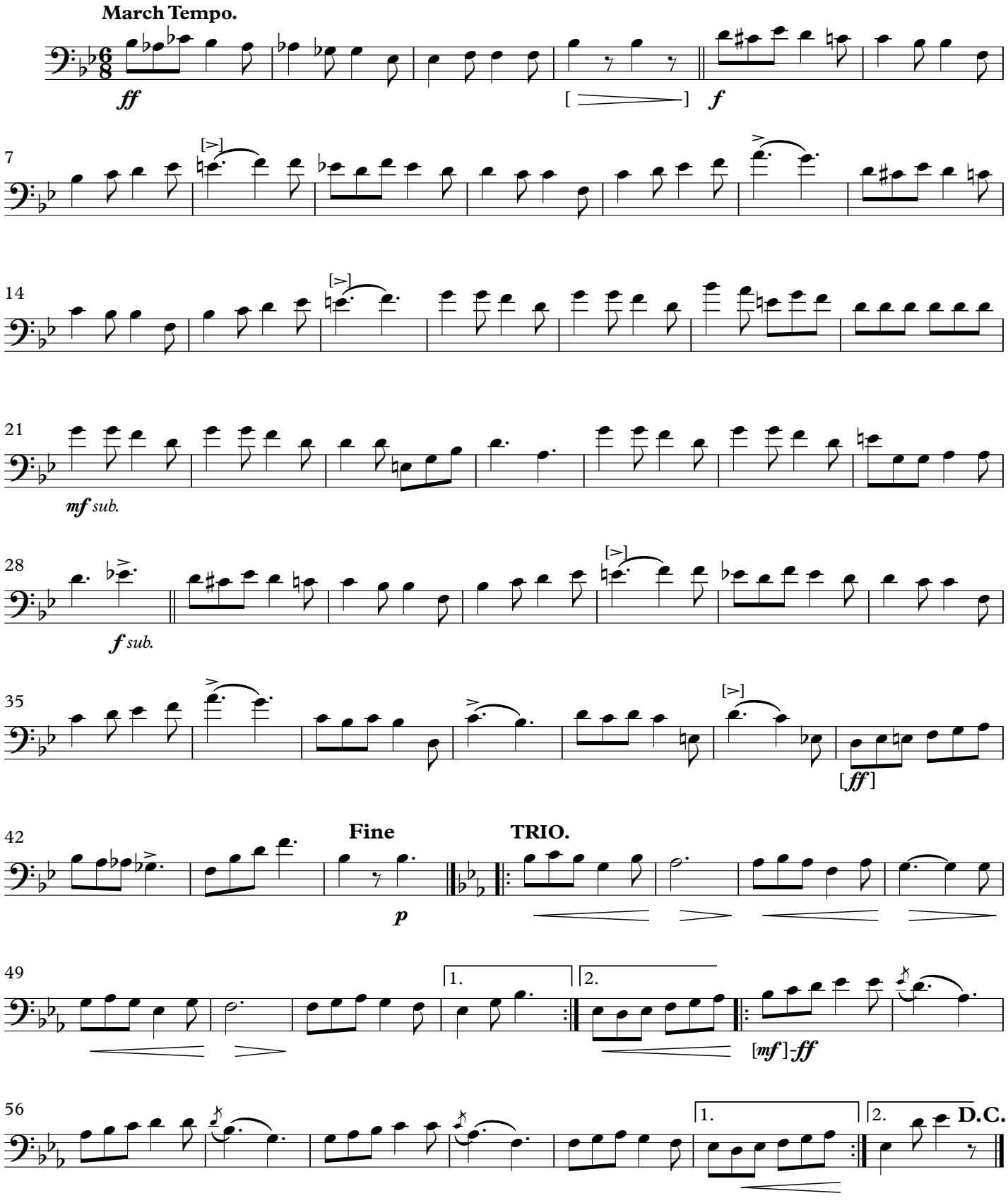
Medley March

THE TRITON

(1892)

Bassoon
[Baritone]

JOHN PHILIP SOUSA



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Medley March

THE TRITON

(1892)

JOHN PHILIP SOUSA

E♭ Alto Saxophone
[altered E♭ Clarinet]

March Tempo.

ff *f*

mf sub.

f sub.

[*ff*]

Fine **TRIO.**

p

[*mf*] *ff*

D.C.

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Medley March

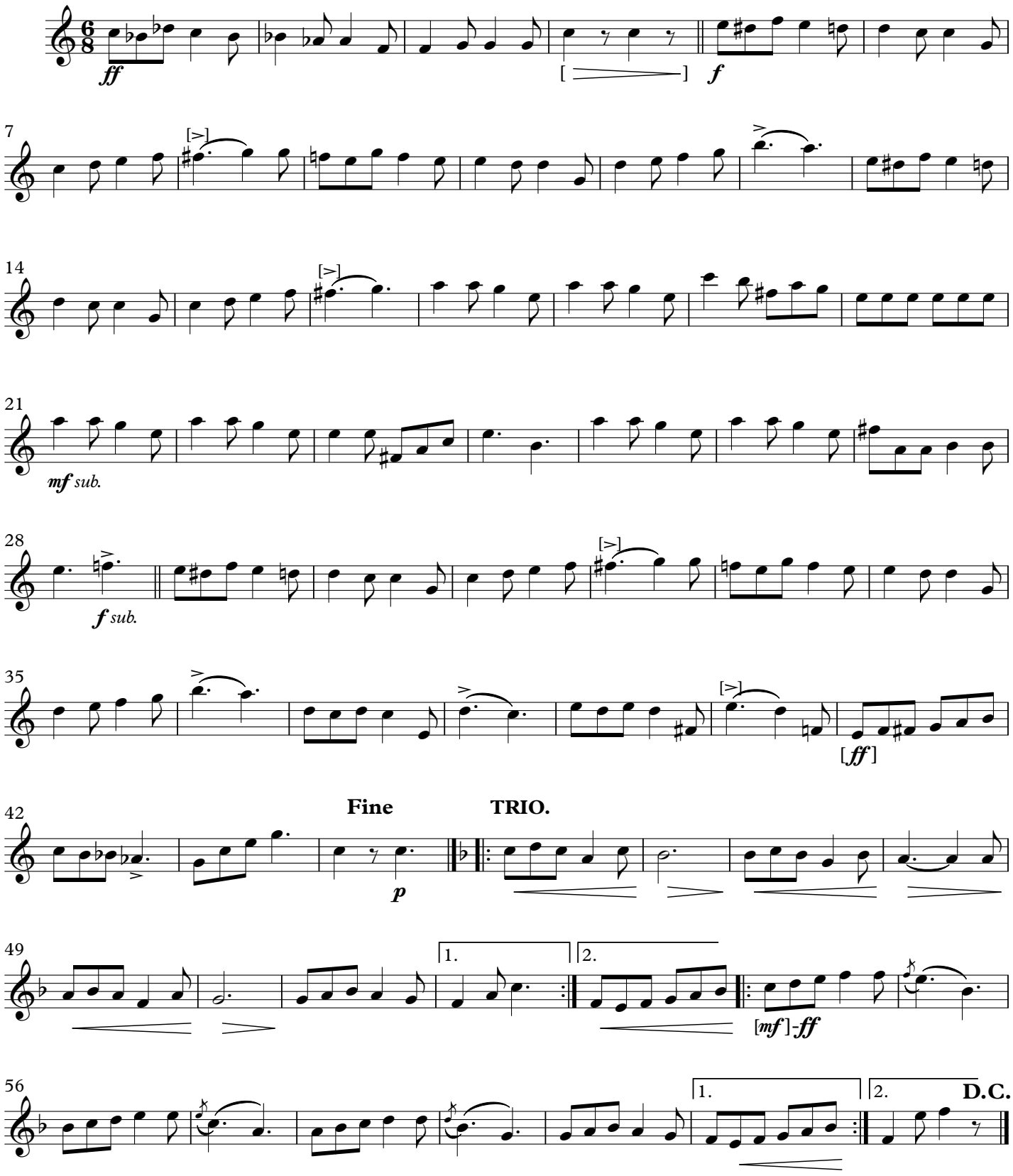
THE TRITON

(1892)

JOHN PHILIP SOUSA

B♭ Tenor Saxophone
[Baritone]

March Tempo.



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Medley March

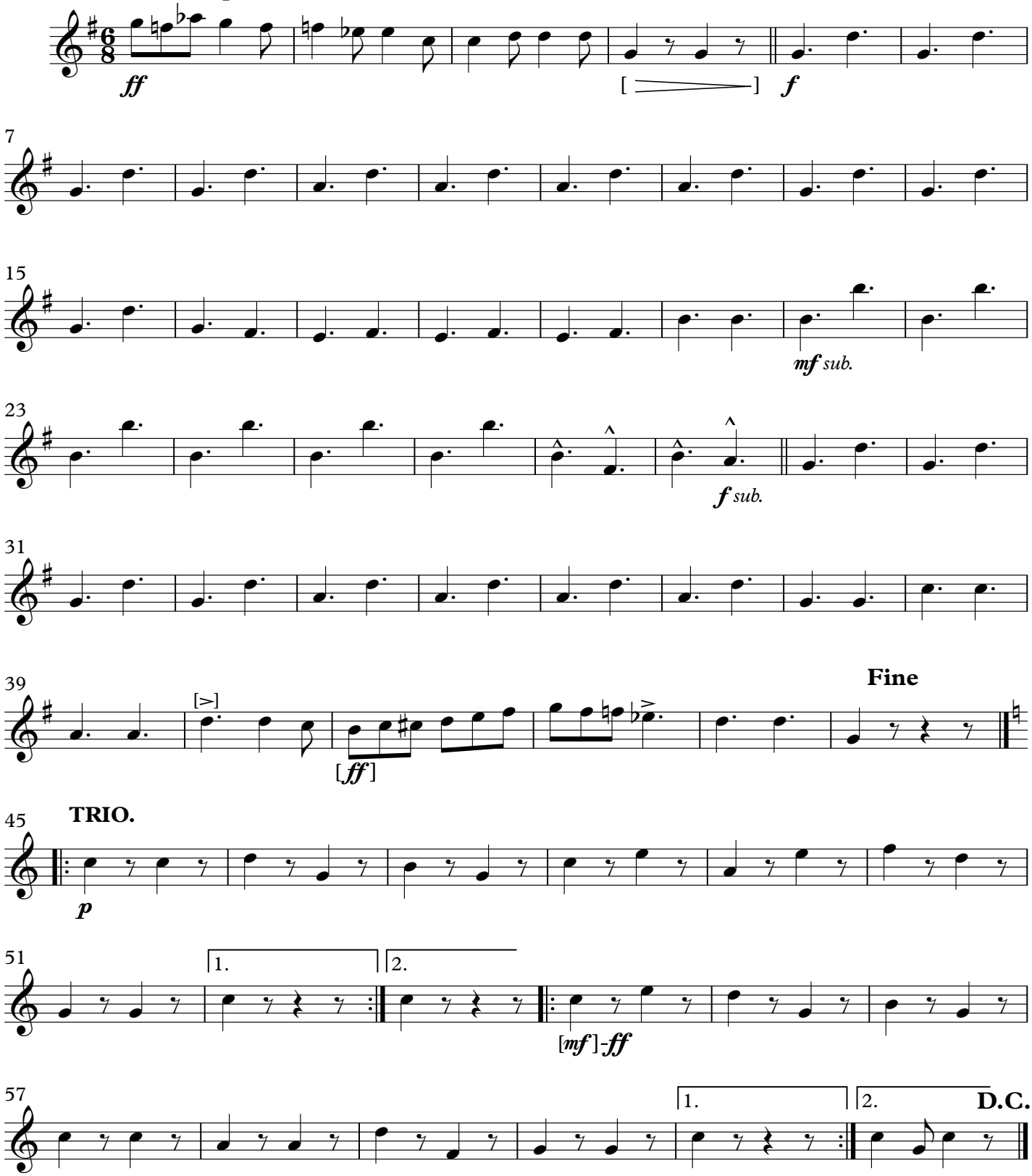
THE TRITON

E♭ Baritone Saxophone
[B♭ Bass]

(1892)

JOHN PHILIP SOUSA

March Tempo.



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Medley March

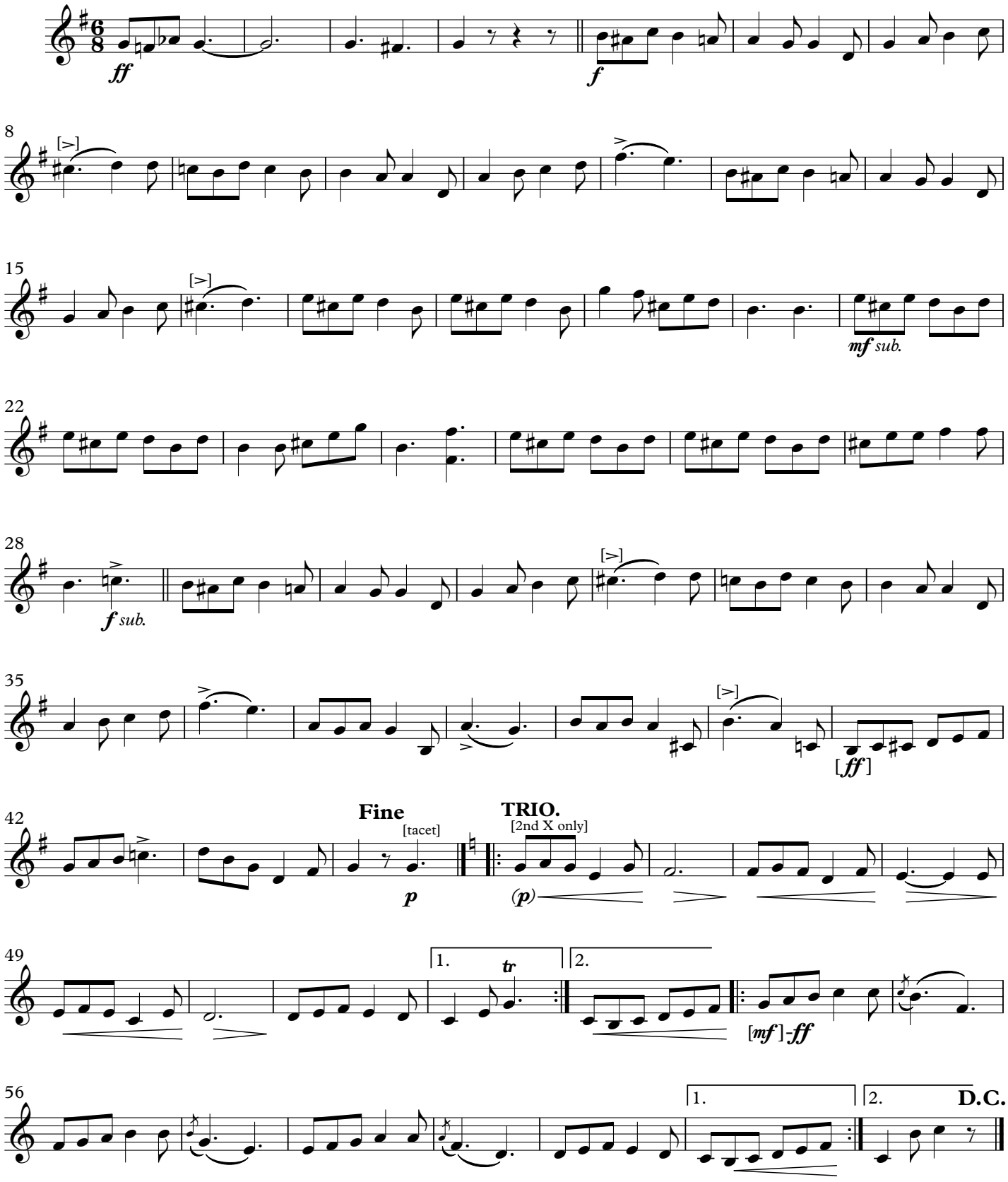
THE TRITON

E♭ Cornet
[optional]

(1892)

JOHN PHILIP SOUSA

March Tempo.



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Medley March

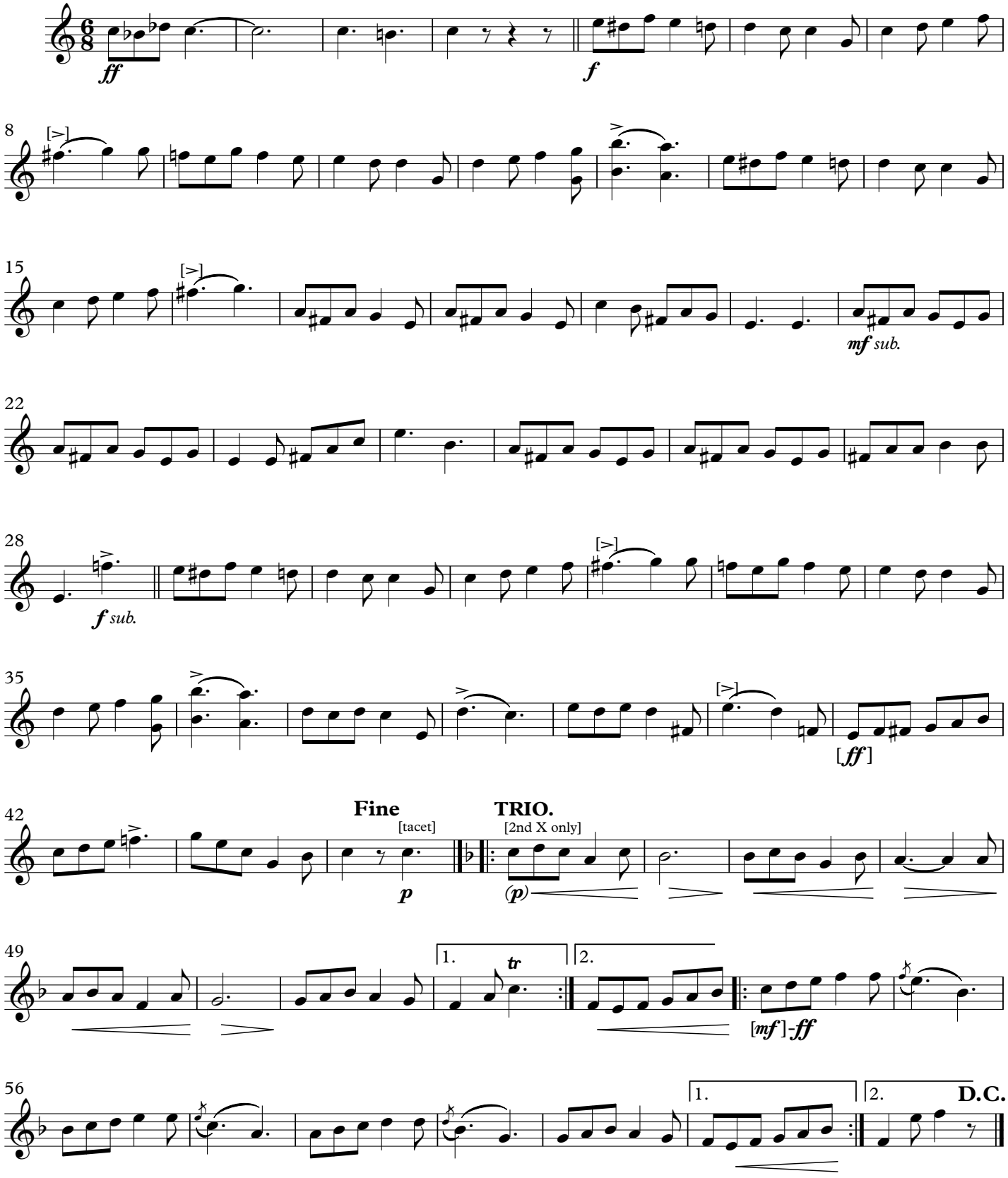
THE TRITON

Solo B♭ Cornet

(1892)

JOHN PHILIP SOUSA

March Tempo.



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Medley March

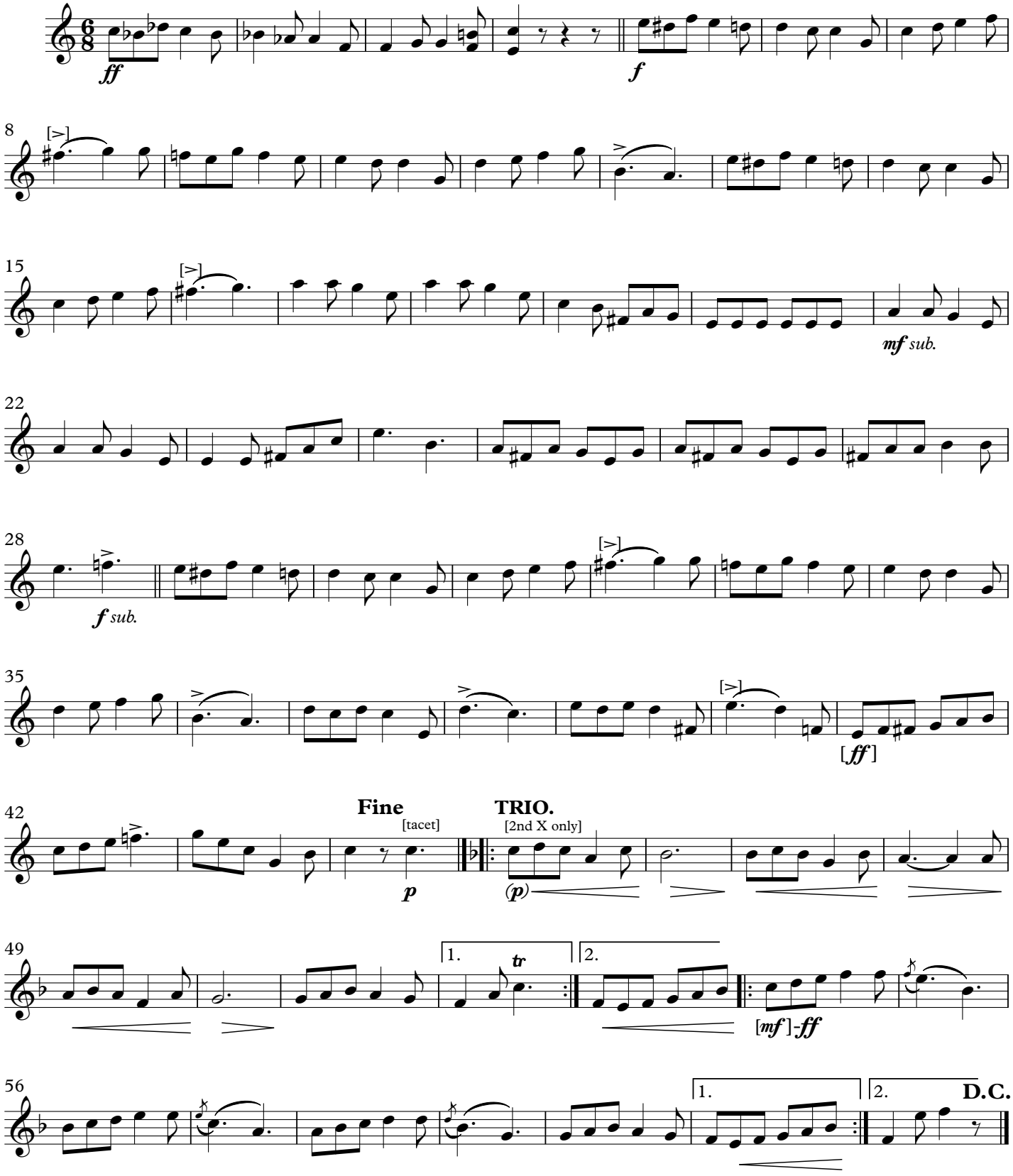
THE TRITON

(1892)

1st B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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Medley March

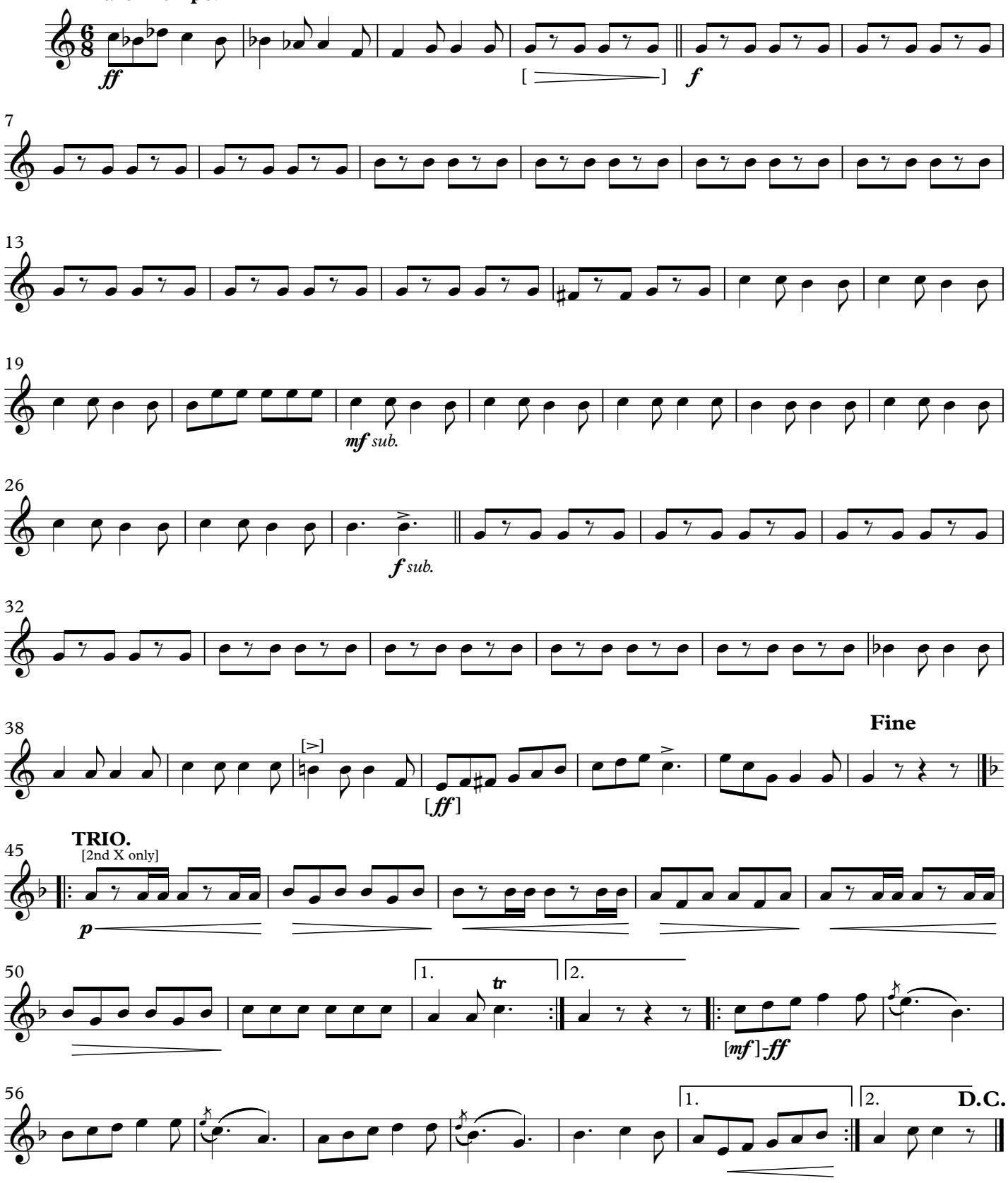
THE TRITON

(1892)

2nd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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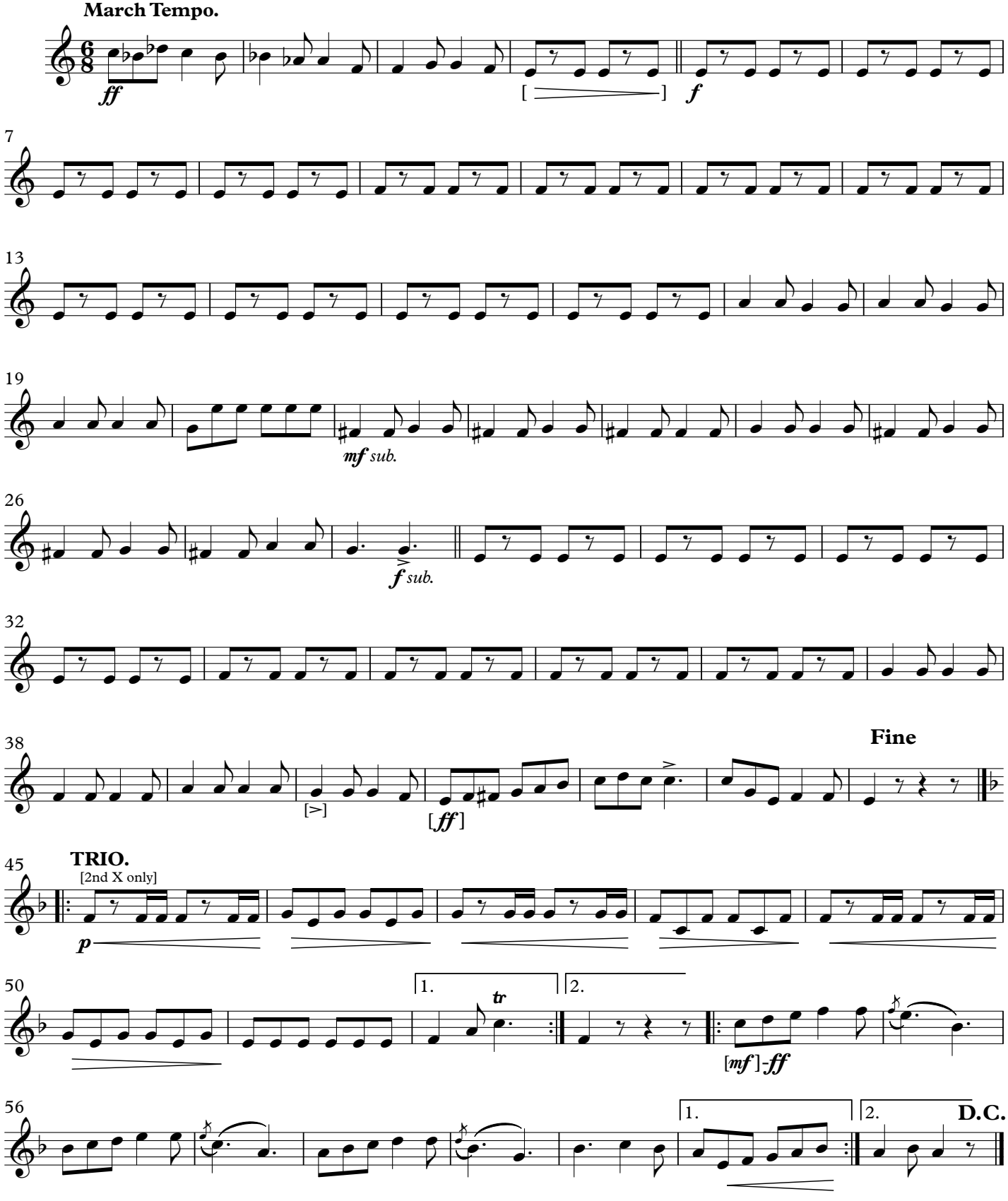
Medley March

THE TRITON

(1892)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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Medley March

THE TRITON

(1892)

1st F Horn

[E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.

ff

[ ]

f

7

13

19

mf sub.

26

f sub.

32

38

Fine

[>]

[*ff*]

45

TRIO.

p

51

1.

2.

tr

[*mf*]-*ff*

57

1.

2.

D.C.

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Medley March

THE TRITON

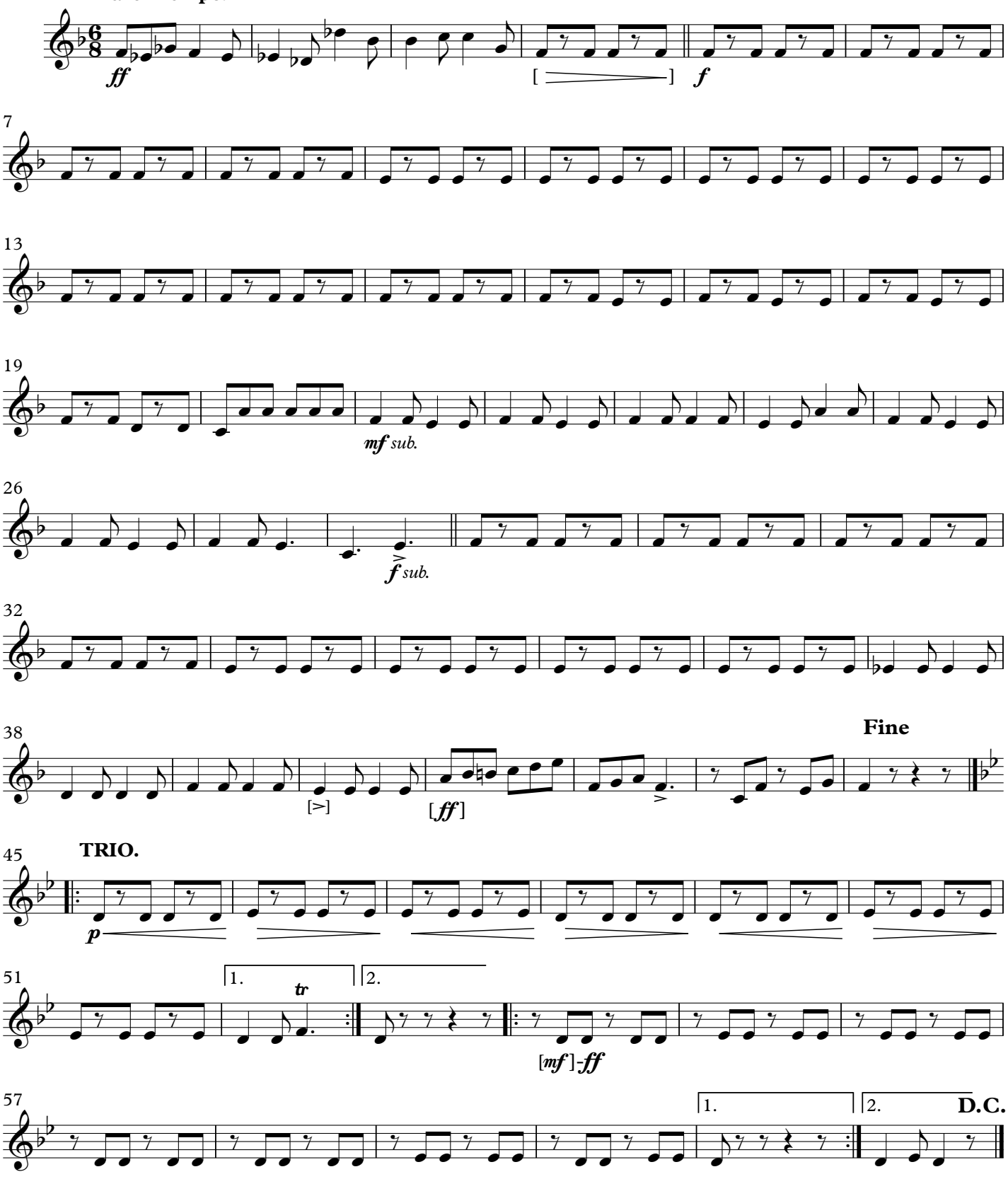
(1892)

JOHN PHILIP SOUSA

2nd F Horn

[E♭ Alto]

March Tempo.



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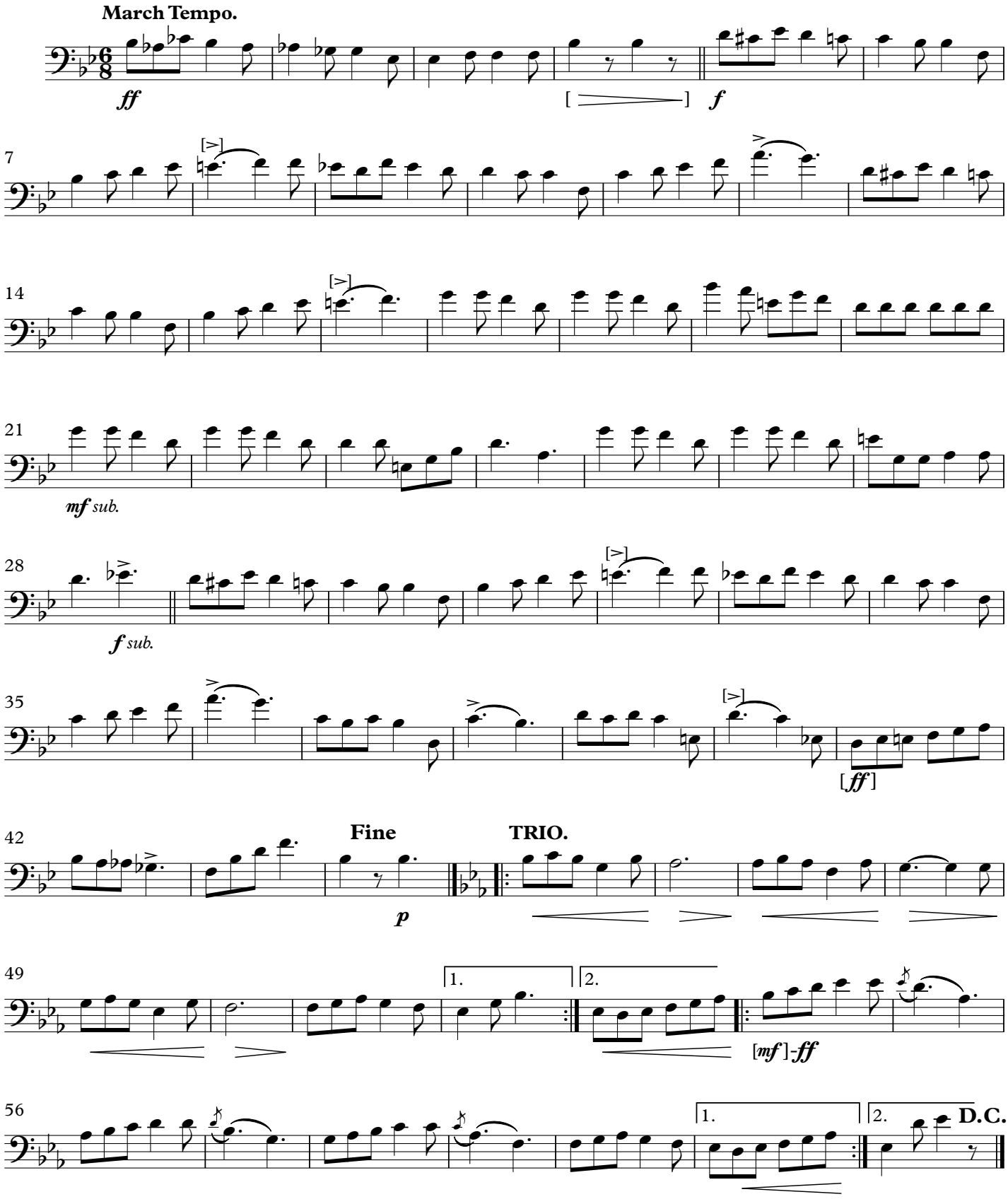
Medley March

THE TRITON

(1892)

Baritone

JOHN PHILIP SOUSA



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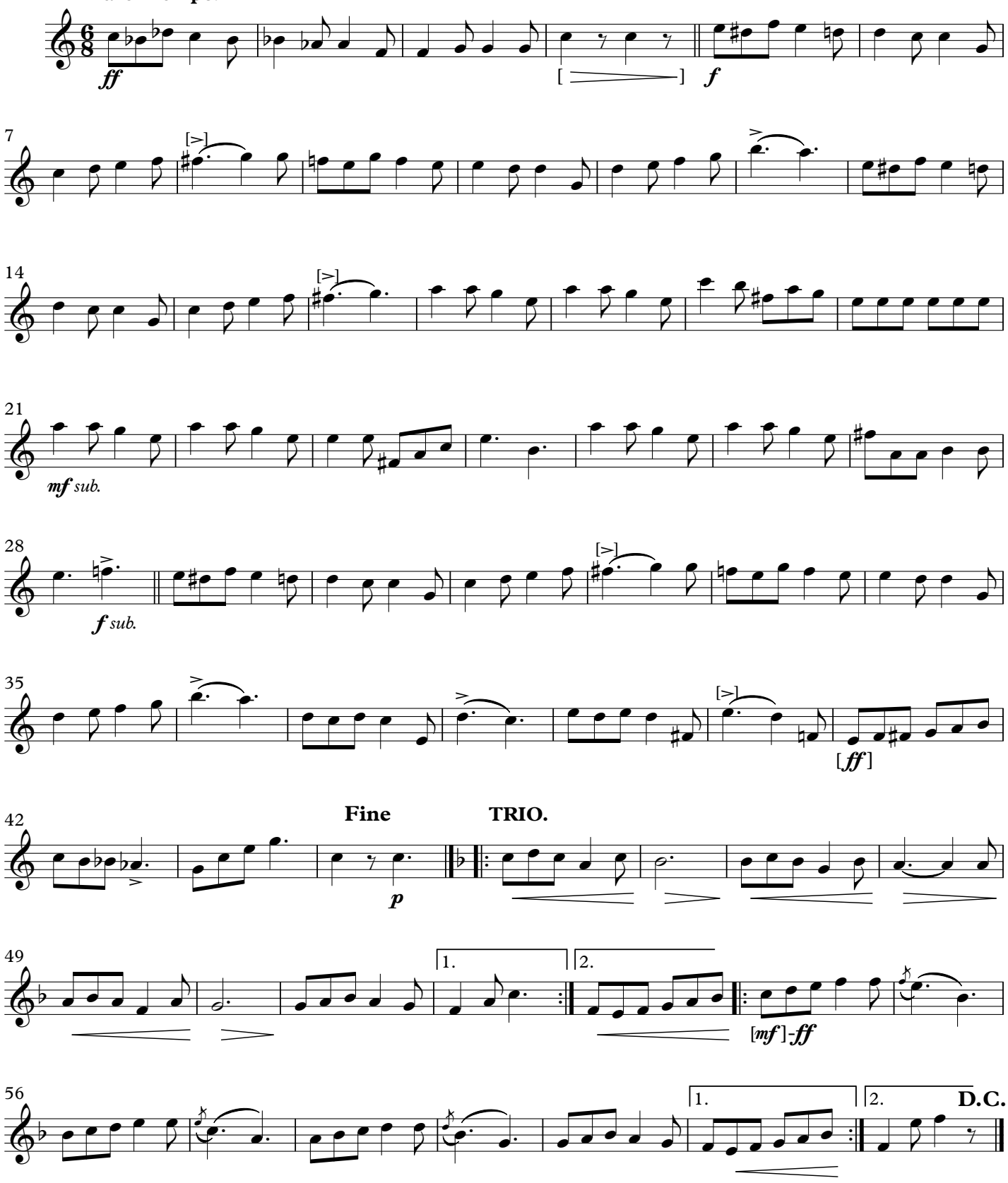
Medley March

THE TRITON

Baritone, T.C.

(1892)

JOHN PHILIP SOUSA



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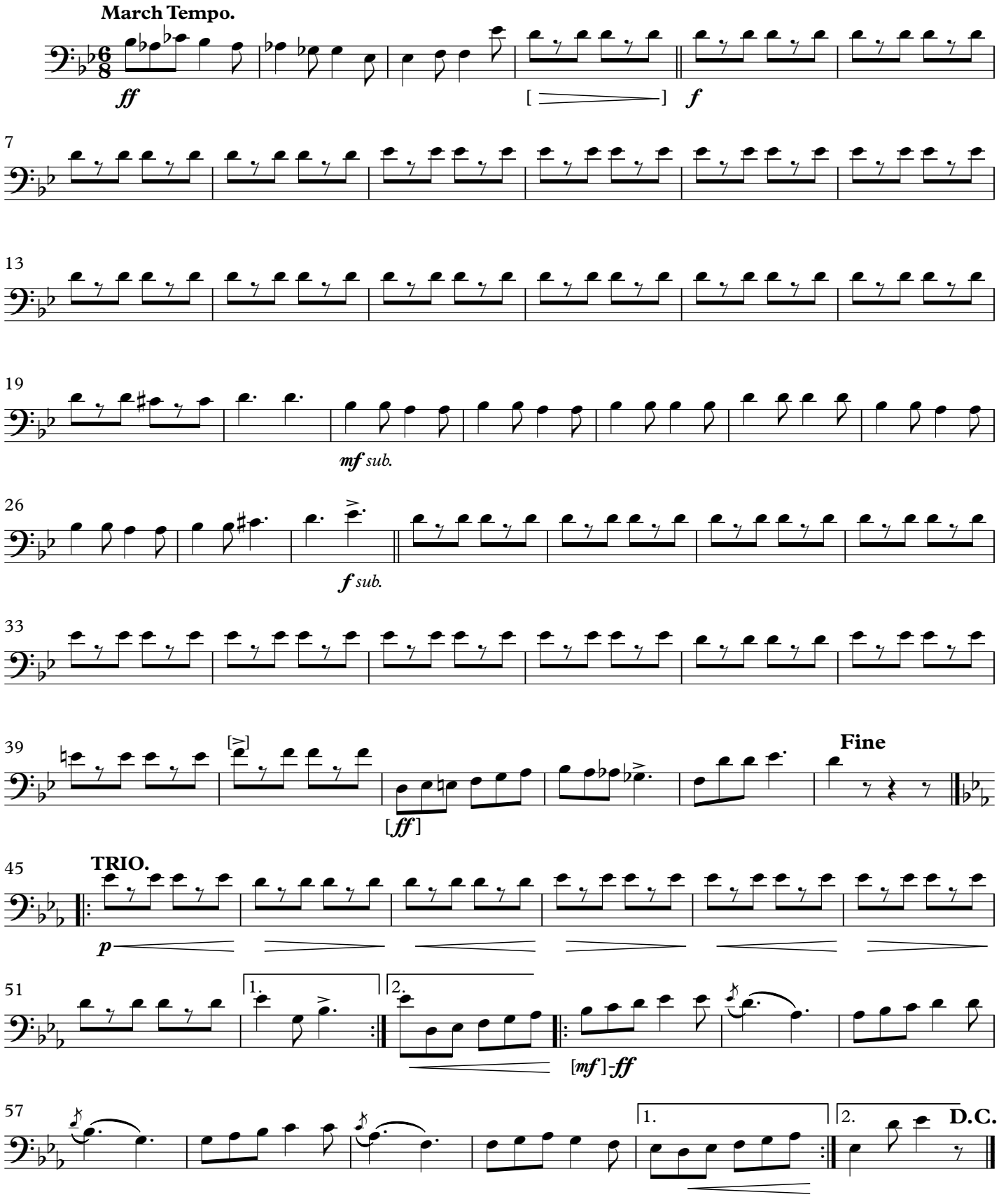
Medley March

THE TRITON

(1892)

1st Trombone
[B♭ Tenors]

JOHN PHILIP SOUSA



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Medley March

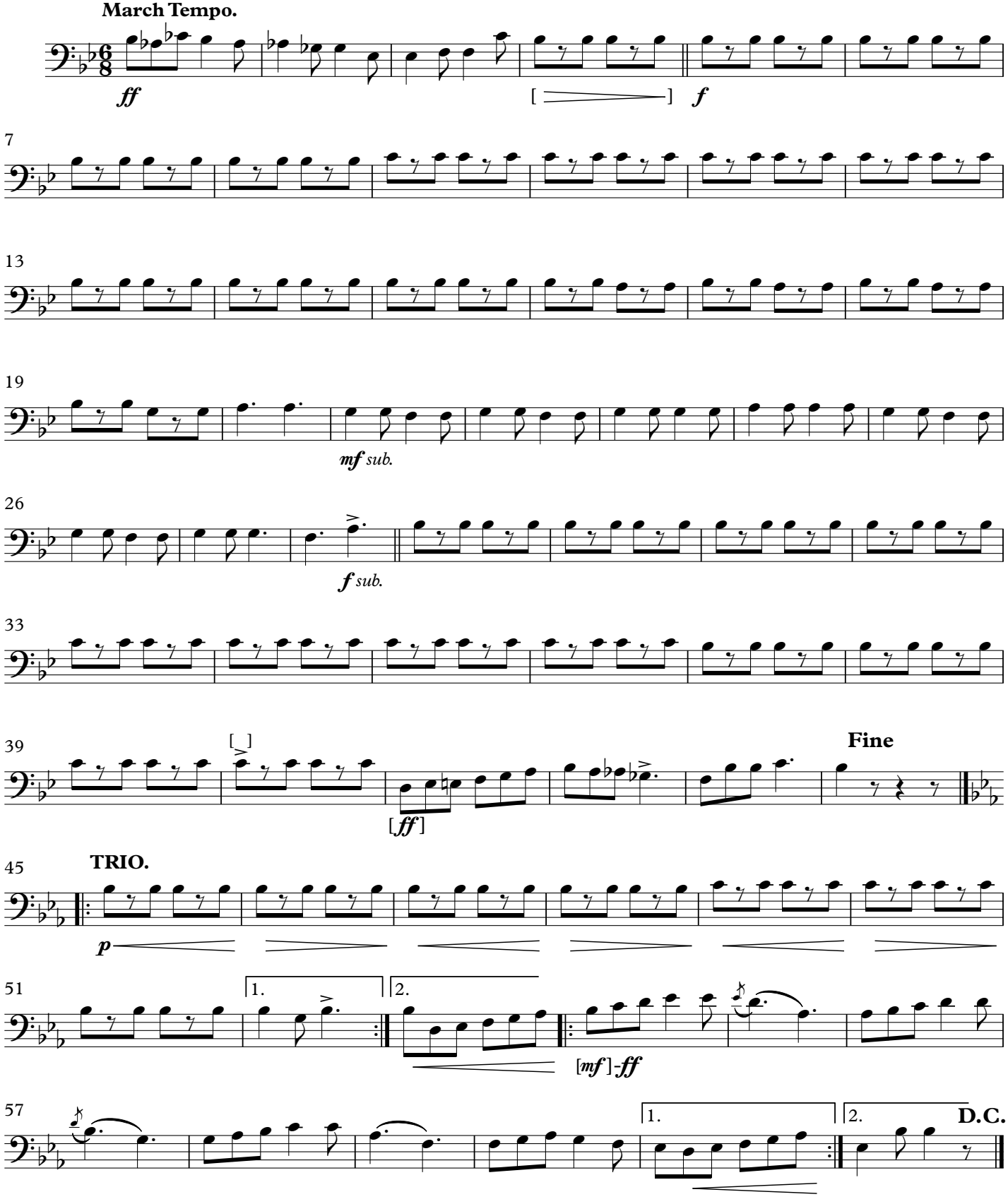
THE TRITON

(1892)

2nd Trombone

[B♭ Tenors]

JOHN PHILIP SOUSA



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Medley March

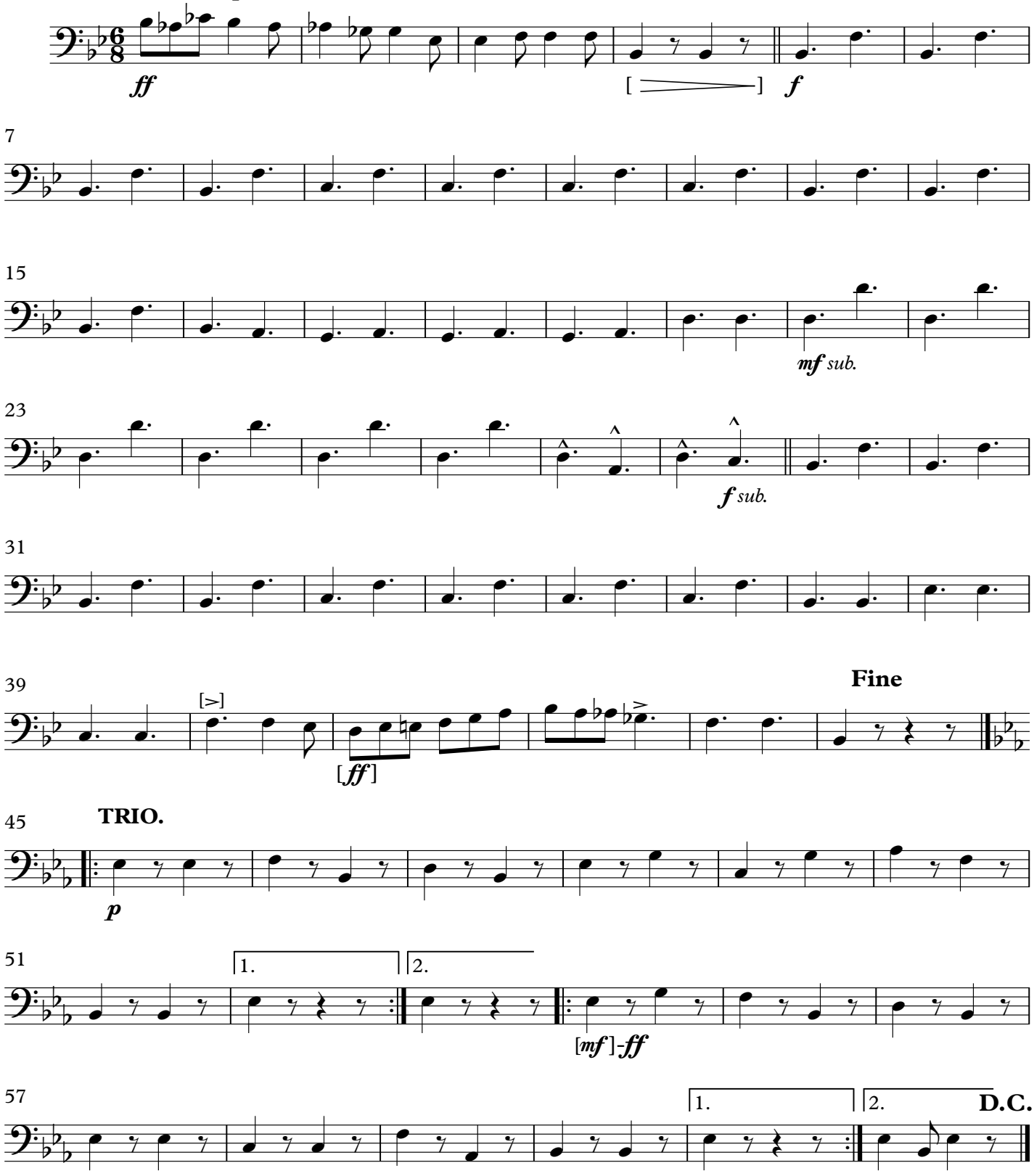
THE TRITON

Bass Trombone
[B♭ Bass]

(1892)

JOHN PHILIP SOUSA

March Tempo.



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Medley March

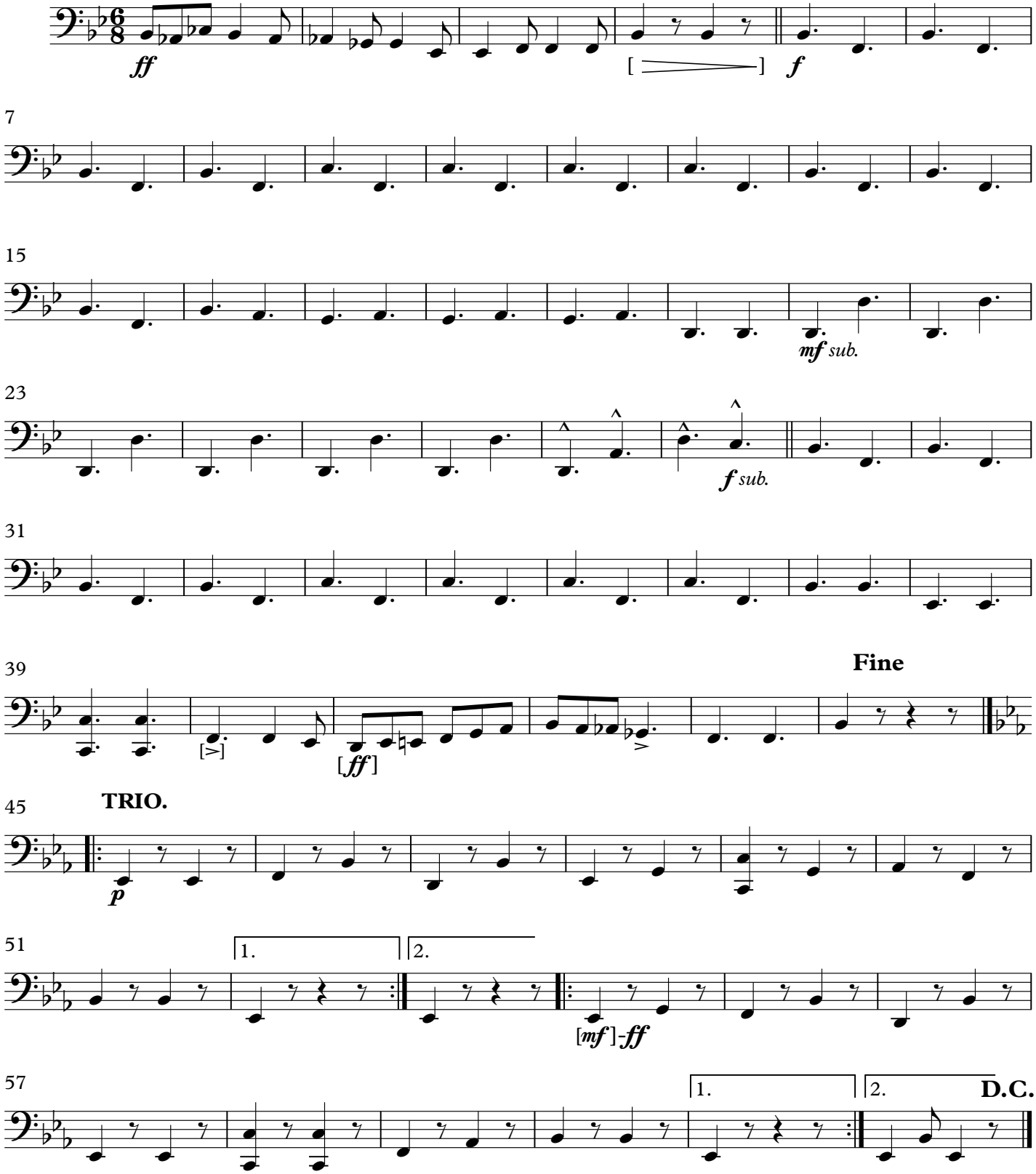
THE TRITON

Tuba
[E♭ Bass]

(1892)

JOHN PHILIP SOUSA

March Tempo.



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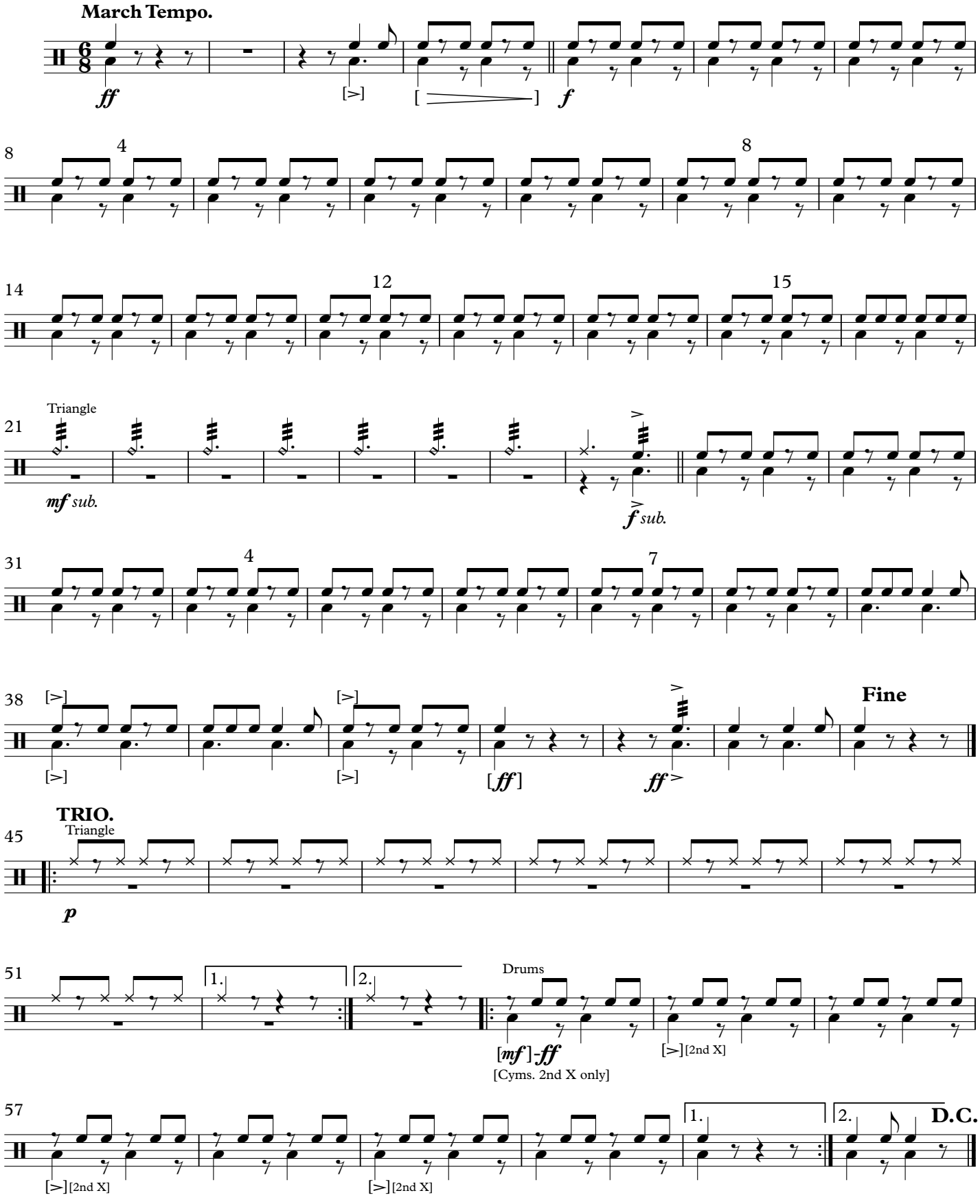
Medley March

THE TRITON

Drums

(1892)

JOHN PHILIP SOUSA



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As played by "The President's Own" United States Marine Band